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DILIGENTER ET FIDELIS
EDWARD HERON-ALLEN, F.R.S.
F.L.S., F.G.S., F.Z.S., F.R.M.S.
and EDITH his wife
1925

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London

No 1 Book

Instructions for the Violin

THE

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FOR THE

VIOLIN,

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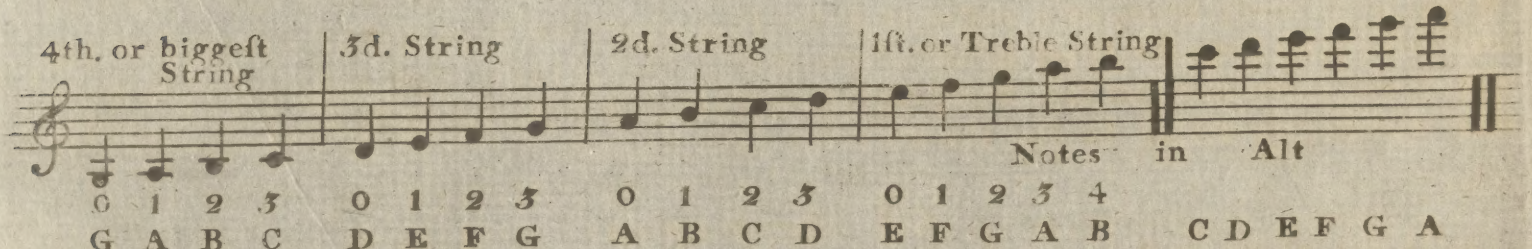
NEW INSTRUCTIONS

FOR THE

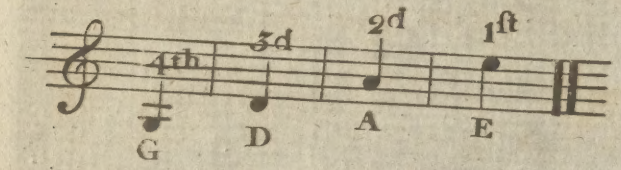
VIOLIN.

THE Firſt Thing to be learned is the Scale or GAMUT, as it is here ſubjoined.

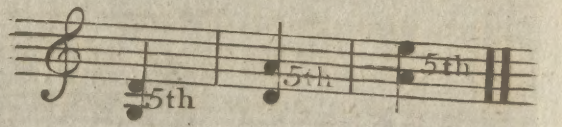

4th. or biggeſt String
3d. String
2d. String
1ſt. or Treble String
Notes in Alt
0 1 2 3 0 1 2 3 0 1 2 3 0 1 2 3 4
G A B C D E F G A B C D E F G A B C D E F G A

It will be requiſite to get the Names of the above Notes by heart, that the Learner may be able to tell them readily, wherever he may find them. N.B. In the above Scale, the Cypher marks the Notes which are to be played open, and the Figures under the other Notes ſhew with what Fingers they muſt be ſtopped.

The next thing to be learned is the Method of Tuning the Violin, which muſt be in the following Manner. The fourth or biggeſt String open will be lower G, which is the loweſt Note upon the Inſtrument. The third String open will be D, the ſecond A, & the firſt E, which Notes are all perfect Fifths to each other.



Tuned together thus:



If you cannot tune your Violin by the above Method, take the following. Meaſure from the Nut to the ſeventh Line which is drawn acroſs the Scale of the Fingerboard in Page 5. and draw a Line with a Pen or Pencil upon your Fingerboard at exactly the ſame diſtance from the Nut. Having done this, ſcrew up the Treble String to as high a Pitch as it will moderately bear, then put your little Finger at that Mark on the ſecond String, and make that give the ſame Sound as the Treble String open: then put your little Finger at the ſame Line on the third String, and make that Uniſon with the ſecond: laſtly, tune the fourth String to the third by the ſame Method.

Of the Gamut.

Hold the Violin with your left Hand, about half an Inch from its Head, and let it reſt between the root of the Thumb and Fore-finger; then, taking the Bow with your other Hand, you may attempt the Notes of the Gamut on the preceeding Page; firſt drawing the Bow a few Times backward and forward upon the open Strings, till you can bring out a full and clear Tone.

Each String of the Violin produces four Notes, and the firſt, or Treble String, five.— They are played thus. To the fourth or biggeſt String, belong the lower G, A, B, & C. G is played open; A muſt be ſtopped with the Fore-finger of the left Hand, almoſt an Inch from the Nut; B with your ſecond Finger, about half an Inch from the firſt; and C with your third Finger, cloſe to the ſecond.

The third String produces D, E, F, and G; on which laſt is placed the Treble Cliff: 𝄞 D is ſtruck open; E is ſtopped with your Fore-finger, about an Inch from the Nut; F with your ſecond Finger cloſe to the firſt; and G with your third Finger, three quarters of an Inch from the ſecond. — The ſecond String has A, B, C, and D. A is played open; B ſtopped with your Fore-finger, an Inch from the Nut; C with your ſecond Finger, cloſe to the firſt; and D with your third Finger, ¾ quarters of an Inch farther.

The firſt, or Treble String hath five Notes belonging to it: viz. E, F, G, A, and B. Play E open; Stop F with your Fore-finger, very near the Nut; G with your ſecond Finger, ¾ quarters of an Inch from the firſt; A with your third Finger, at the ſame diſtance from the ſecond; laſtly, B with your little Finger half an Inch from the third. It muſt likewiſe be obſerved, that all the Notes above the Treble Stave are called in Alt; and that the 1ſt. Note on each String muſt be drawn with a down Bow.

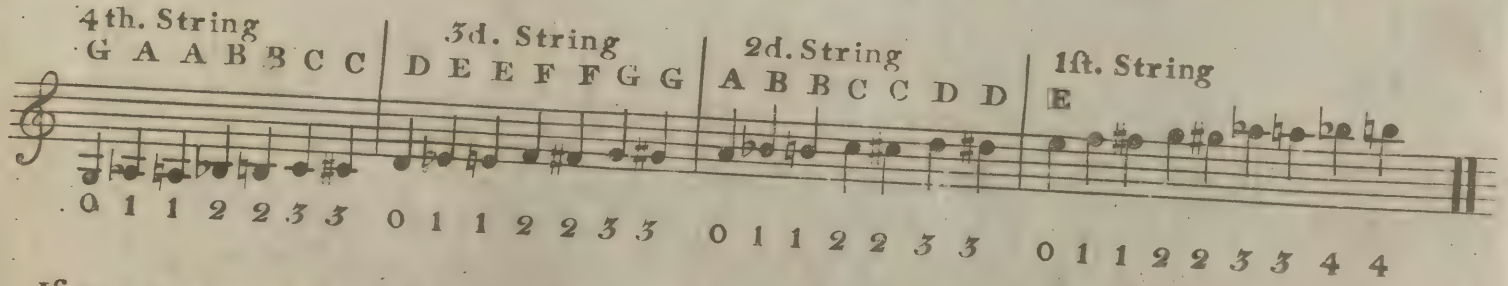
Of Flats and Sharps.

The Natural Scale or Gamut already given conſiſts partly of whole, and partly of half Notes, or Semitones, which are C and F. The other Notes are all occaſionally divided into Semitones, by means of Flats and Sharps.

A Flat, marked thus ♭, ſinks any Note half a Tone below its natural Sound. A Sharp ♯,

on the contrary, raiſes any Note in the ſame Degree. A Natural ♮ takes off the effect of either Flat or Sharp. Either of theſe Characters occurring accidentally affects only thoſe Notes which follow on the ſame Line or Space within the Compaſs of a Bar; but placed at the Beginning of each Stave, it influences all the Notes ſo ſituated throughout.

The following Scale includes all the moſt uſual and neceſsary Flats and Sharps. NB. Where the ſame Figure is put to two ſucceſsive Notes, they muſt both be ſtopped with one Finger, the ſecond about half an Inch farther than the firſt.

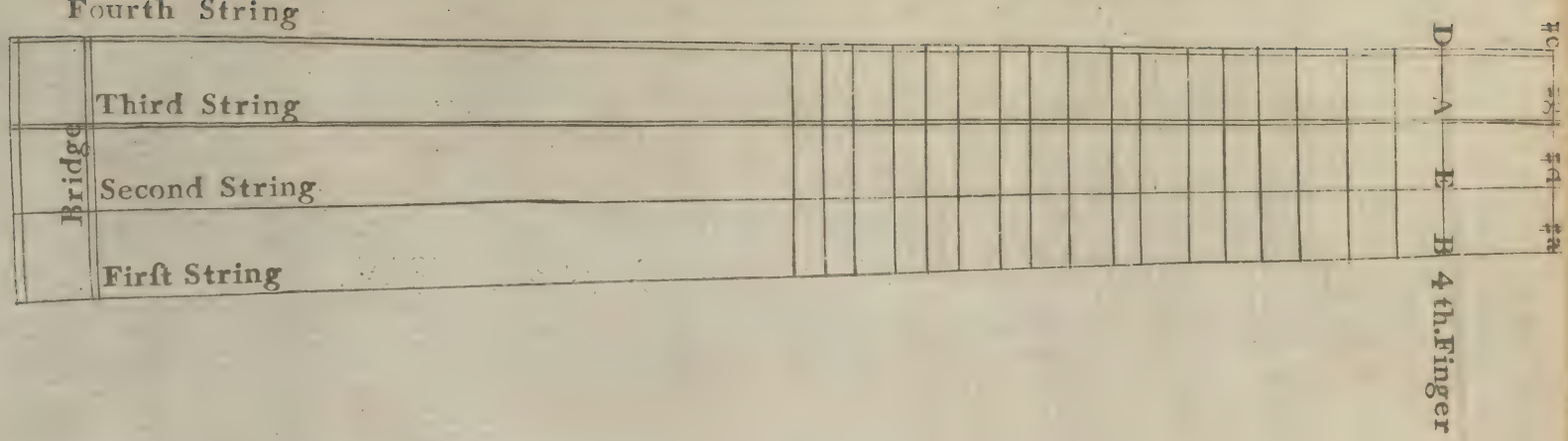


If you cannot readily attain to ſtop in Tune, you may have recourſe to the following Repreſentations of the Fingerboard. Firſt, make the Length of your Strings between the Nut and the Bridge the ſame as in the following Scales, which you may eaſily do by removing the Bridge a little forward or backward, as occaſion may require: then, with a Pair of Compaſſes, mark out the Lines either by Ink or ſlips of Paper. This Method, with a little Attention and Practice, will enable you to ſtop in Tune to a great Nicety.

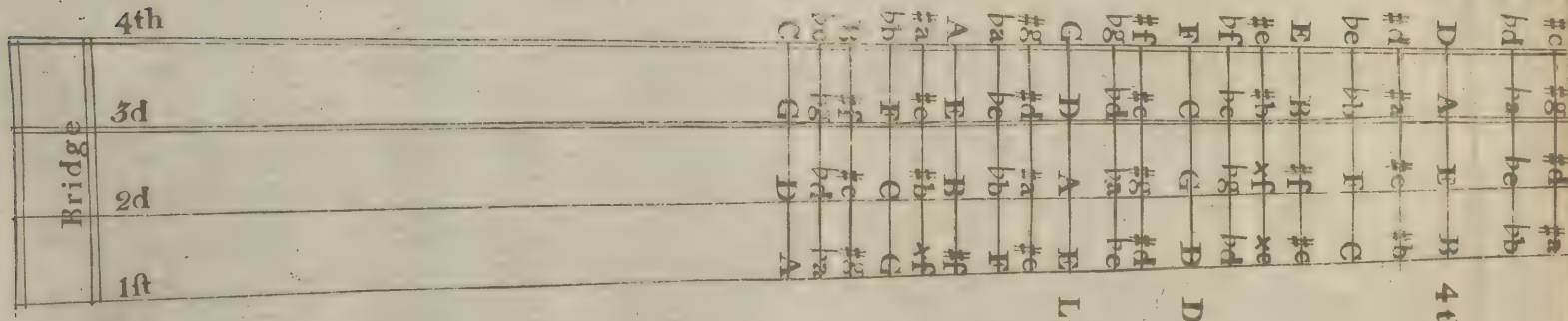
Of Shifting.

When you are acquainted with the Method of Stopping as explained above and in the

Scale I.



Scale II.



N.B. This Character ✕ is a Double Sharp and raiſes a Note 2 half Tones.

firſt of theſe Scales you may proceed to the ſecond, which directs you how to ſtop in the different Shifts. The firſt, called the Half Shift, is upon the fifth Line. The whole Shift is upon the eighth Line: the Double Shift upon the 17th, and the laſt Shift upon the 20th Line. In ſhifting you muſt put your firſt Finger on the Line at which the Shift is marked, and then move the whole Hand accordingly. Obſerve alſo, that A♯ and B♭, alſo D♯ and E♭, or G♯ and A♭, not being exactly the ſame Notes, are not to be ſtopped with the ſame finger.

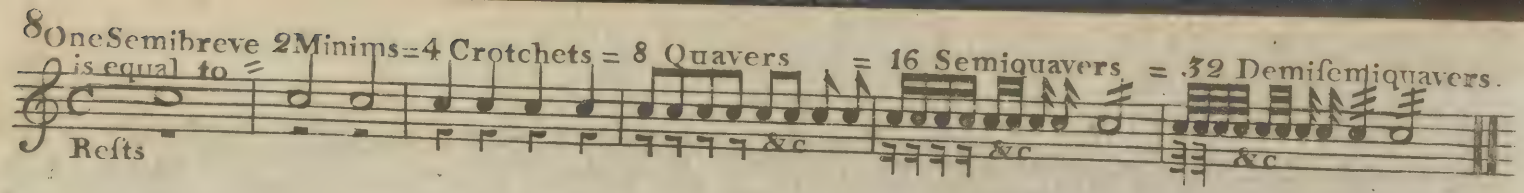
Of Time.

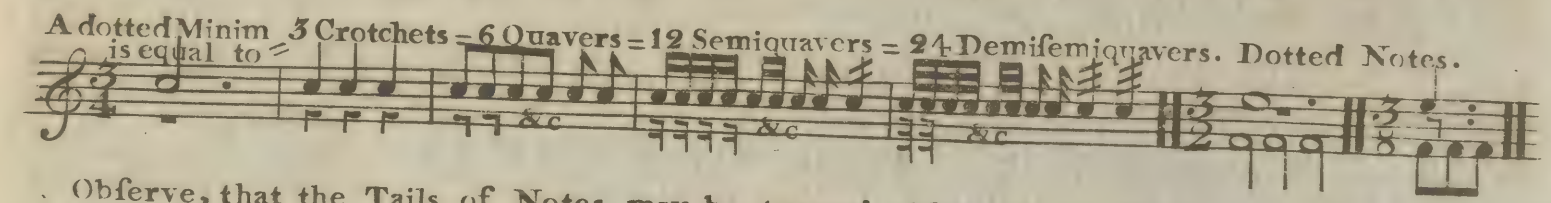
There are two ſorts of Time, Common and Triple. Common Time is known by one or other of the following Characters, called Time Moods: viz. C ¢ 𝄴 or $\frac{2}{4}$. Each of the three former contains, either one Semibreve, 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demiſemiquavers in each Bar; or between every two perpendicular Strokes || which are called Bars, as are alſo the ſpaces between them. The firſt of the above Moods marks the ſloweſt Time; the others are each ſucceſsively quicker than the former, and the laſt, $\frac{2}{4}$ contains but half the quantity of Notes in the 3 firſt; that is, one Minim, two Crotchets, &c. in each Bar. This is ſometimes called French Time.

Triple Time Moods are $\frac{3}{2}$, $\frac{3}{4}$ and $\frac{3}{8}$, which contain reſpectively, three Minims, Crotchets, or Quavers, in each Bar. Mixed or Compound Time is formed by a junction of the other two. The Moods of this Kind are $\frac{6}{4}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, containing reſpectively, ſix Crotchets, or 6, 9, & 12 Quavers in each Bar.

Obſerve particularly, that a Point or Dot added to any Note or Reſt O• makes it half as long again. Thus a dotted Minim is equal to three Crotchets, and ſo of the Reſt.

Reſts are Characters implying Silence, for the Length of the Notes to which they are





Obſerve, that the Tails of Notes may be turned either up or down at pleaſure. Alſo that a ſtroke drawn under a Semibreve, or acroſs the Tail of a Minim, or Crotchet, thus: 𝅝 𝅗𝅥 ♩ divides ſuch Note into Quavers, two ſtrokes divide it into Semiquavers, three into Demiſemiquavers, all upon the ſame Line or Space.

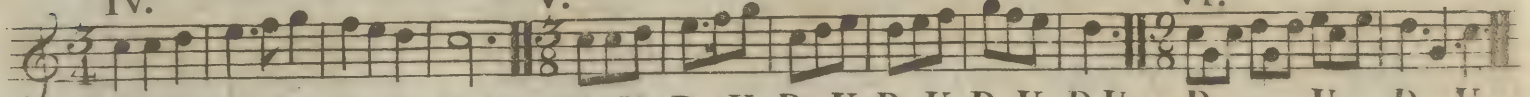
Of Beating Time.

By Beating Time is meant a rugular Motion of the Foot, or rather of the Toe, in order to regulate and mark the Time. In Common Time the Foot muſt go down at the Beginning of each Bar, and riſe at the Half, or Middle, of it. So alſo in $\frac{6}{4}$, $\frac{6}{8}$, & $\frac{12}{8}$. But in Triple Time, and in $\frac{9}{8}$, the Foot muſt go down at the firſt, and riſe at the 3d Part of the Bar.

In Keeping Time, you will often meet with an odd Note at the Beginning of a Strain, the Time of which is commonly deducted from the laſt Bar of the ſame Strain, as in the firſt of the following Examples. NB. D ſhews when the Foot muſt go down, and U when it muſt riſe up.

EXAMPLE I. II. III.

IV. V. VI.



Other Characters.

There are but a few other Characters which remain to be now explained.

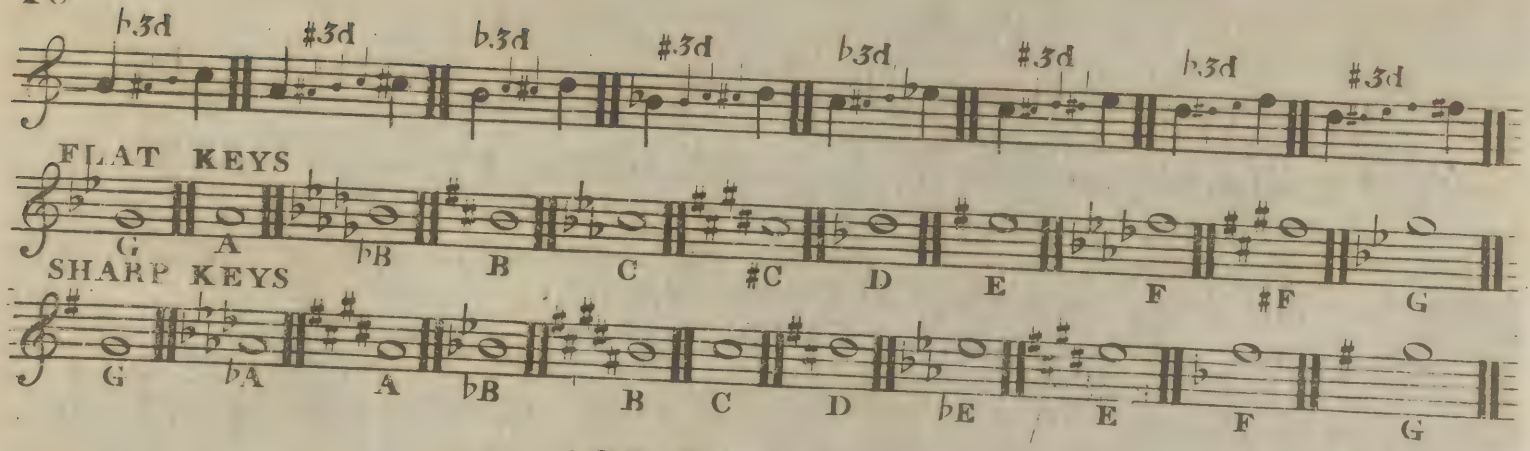
Single Bars divide the Notes into ſhort and equal Quantities, which have been already explained under the Head of Time. Double Bars mark the longer Diviſions of Strains and Movements; alſo, with the addition of one or more ſhort Strokes || | the final Concluſion of a Piece. Dots are often placed on one or both Sides of a ſingle or double Bar, to indicate a Repeat; or that one or both Parts of the Tune muſt be played twice over. The ſame Thing is ſometimes expreſsed by one or other of theſe Characters :S: :||:

A Hold, or Pauſe, 𝄐 placed over or under any Note, or Reſt, implies that it muſt be continued beyond its due length; it is uſed alſo to mark the final Note in Rondos, &c.

A Direct 𝄇 placed at the End of one Stave, ſhews the place of the firſt Note in the next.

Of Keys.

Keys, or Modes, are of two ſorts, the Major and Minor, or ſharp and flat Keys, differing in reſpect of their Intervals; but chiefly in their thirds: that of the former containing five Semitones, that of the latter only four.



Of Bowing.

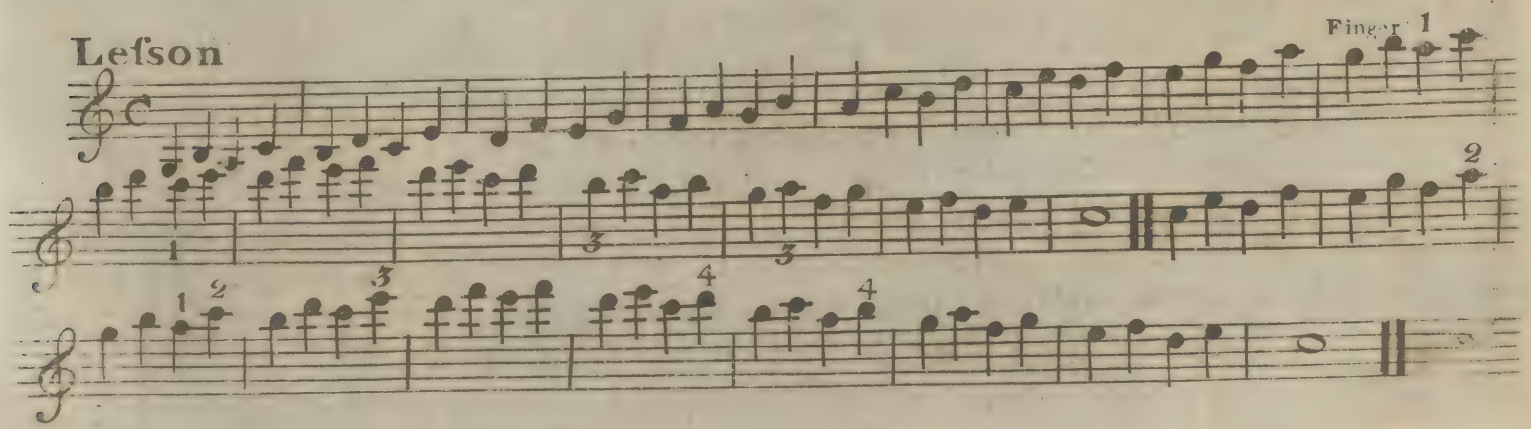
The Tone of the Violin principally depends upon the right management of the Bow.—This muſt be held between the Thumb and Fingers, at a ſmall Diſtance from the Nut, the Hair being turned inward againſt the outſide of the Thumb; in which Poſition it muſt be held free and eaſy, and not ſtiff. In playing quick Notes, the Motion ſhould proceed from the Joints of the Wriſt and Elbow, and not from the Joint of the Shoulder; but in playing long Notes, where the Bow is drawn from one end to the other, the Joint of the Shoulder is alſo employed a little. The Bow muſt always be drawn parallel to the Bridge, which cannot be done if it is held ſtiff; and muſt be preſsed upon the Strings with the Fore-finger only, and not with the whole weight of the Hand. The beſt Performers are leaſt ſparing of their Bow, and make uſe of the whole of it, from the Point of it, to that Part of it under and even beyond the Fingers. In an up-bow the Hand is bent a little downward, from the Joint of the Wriſt, when the Nut of the Bow approaches the Strings, and the Wriſt

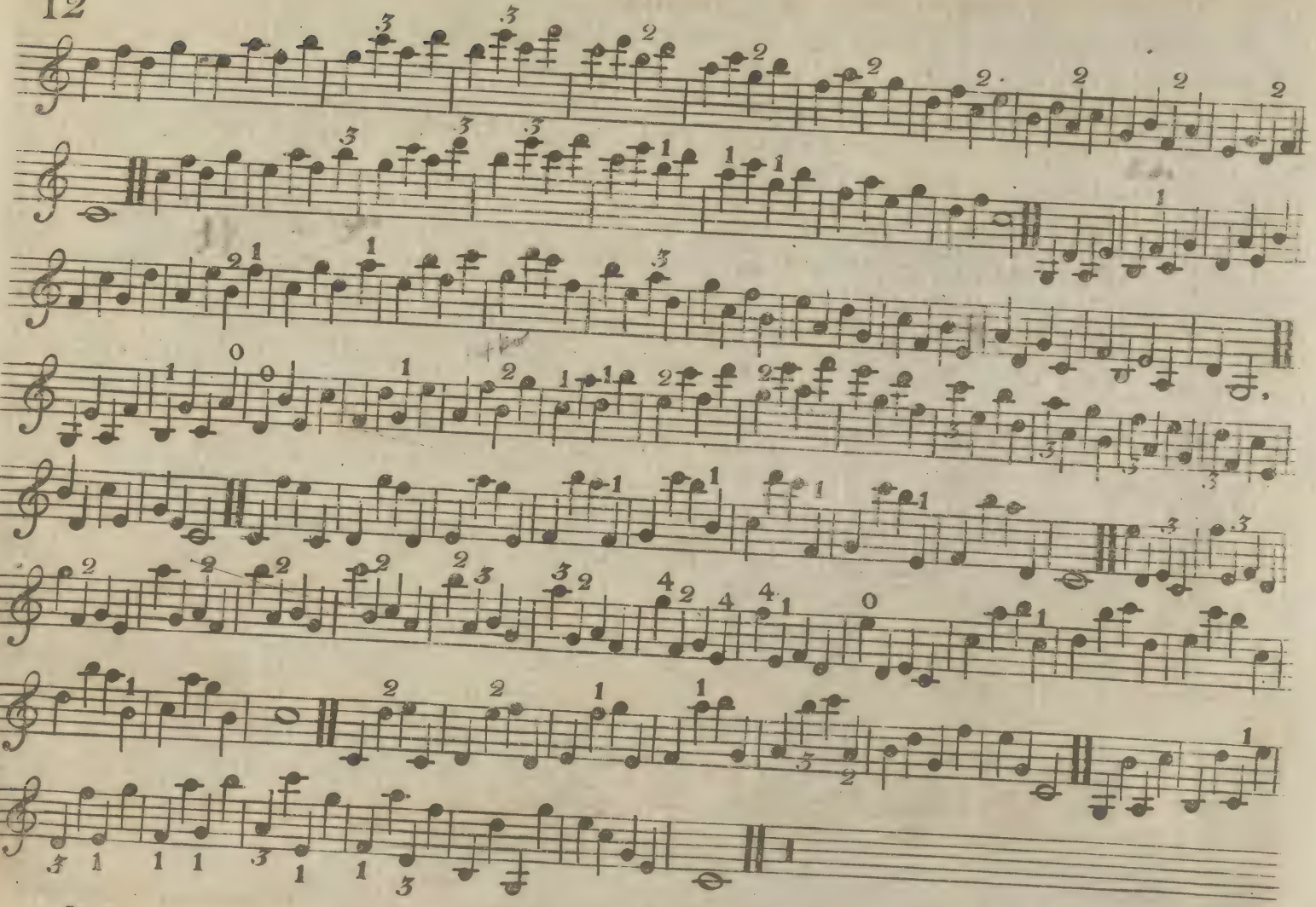
is immediately ſtraightned, or the Hand rather a little bent backward or upward, ſo ſoon as the Bow is began to be drawn down again.

One of the chief Beauties of the Violin conſiſts in ſwelling and diminiſhing the Sound, which is effected by the Preſsure of the Bow upon the String with the Fore-finger, more or leſs. In playing all long Notes they ſhould be begun ſoft, and gradually ſwelled to the middle, and from thence as gradually ſoftned to the end.

Laſtly, particular Care muſt be taken to draw the Bow ſmooth from one end to the other, without interruption or ſtopping; for on this principally, together with keeping the Bow always parallel with the Bridge, and preſsing it only with the Fore-finger upon the Strings with Diſcretion, depends the fine Tone of the Inſtrument.

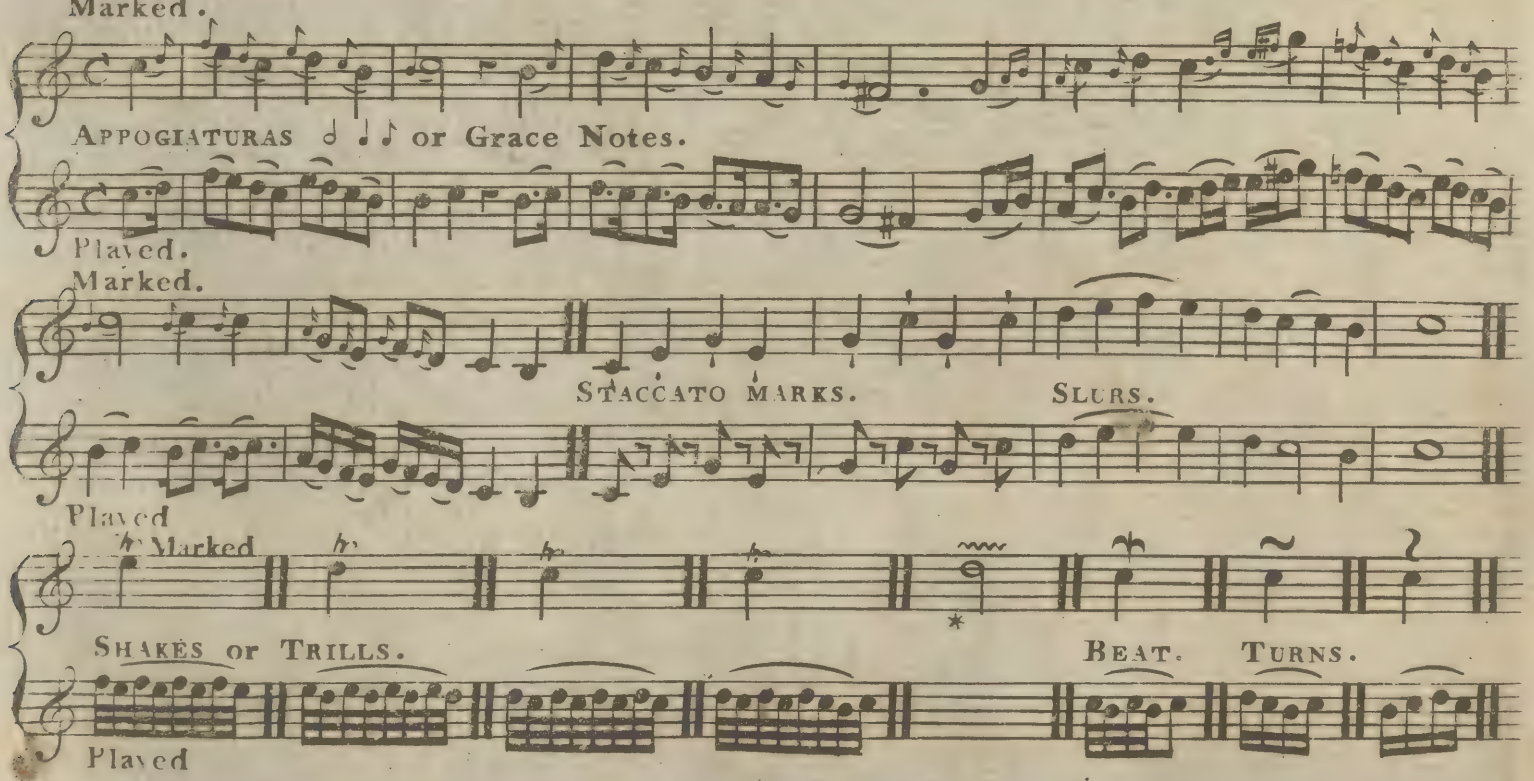
The following Leſson comprizes all the Intervals which belong to the natural or diatonic Scale, and a variety of Tranſpoſitions of the Hand. N.B. Draw the Bow down and up, and up and down, alternately.





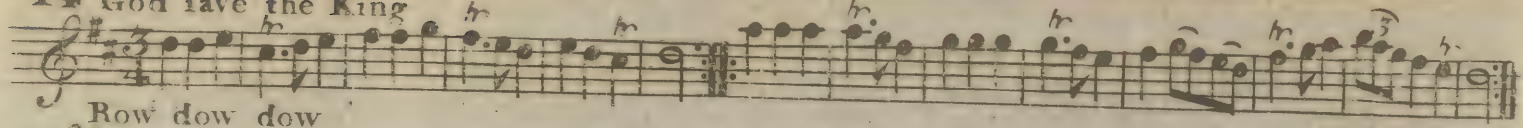
Graces.

The following are the chief Graces now in uſe, with the Method of performing them.



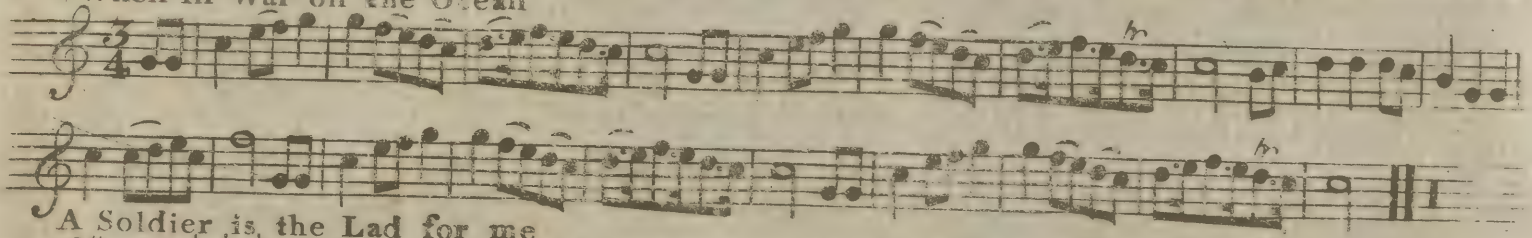
* This, which is called the CLOSE Shake, cannot be explained by Notes. To perform it, preſs the Finger hard on the String, and move the Wriſt in and out, ſwelling the Tone, & drawing the Bow nearer the Bridge.

14 God save the King

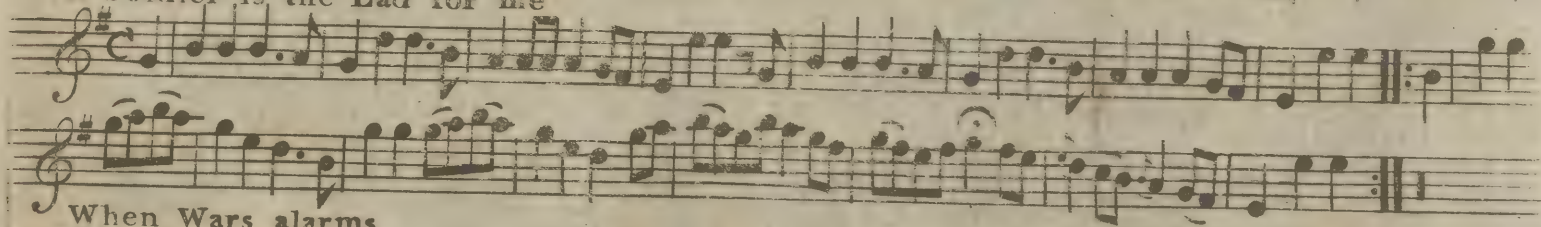


Row dow dow

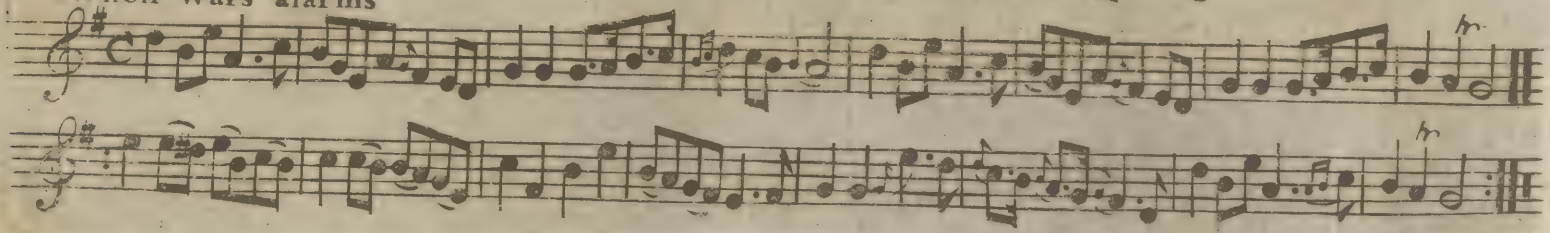
When in War on the Ocean

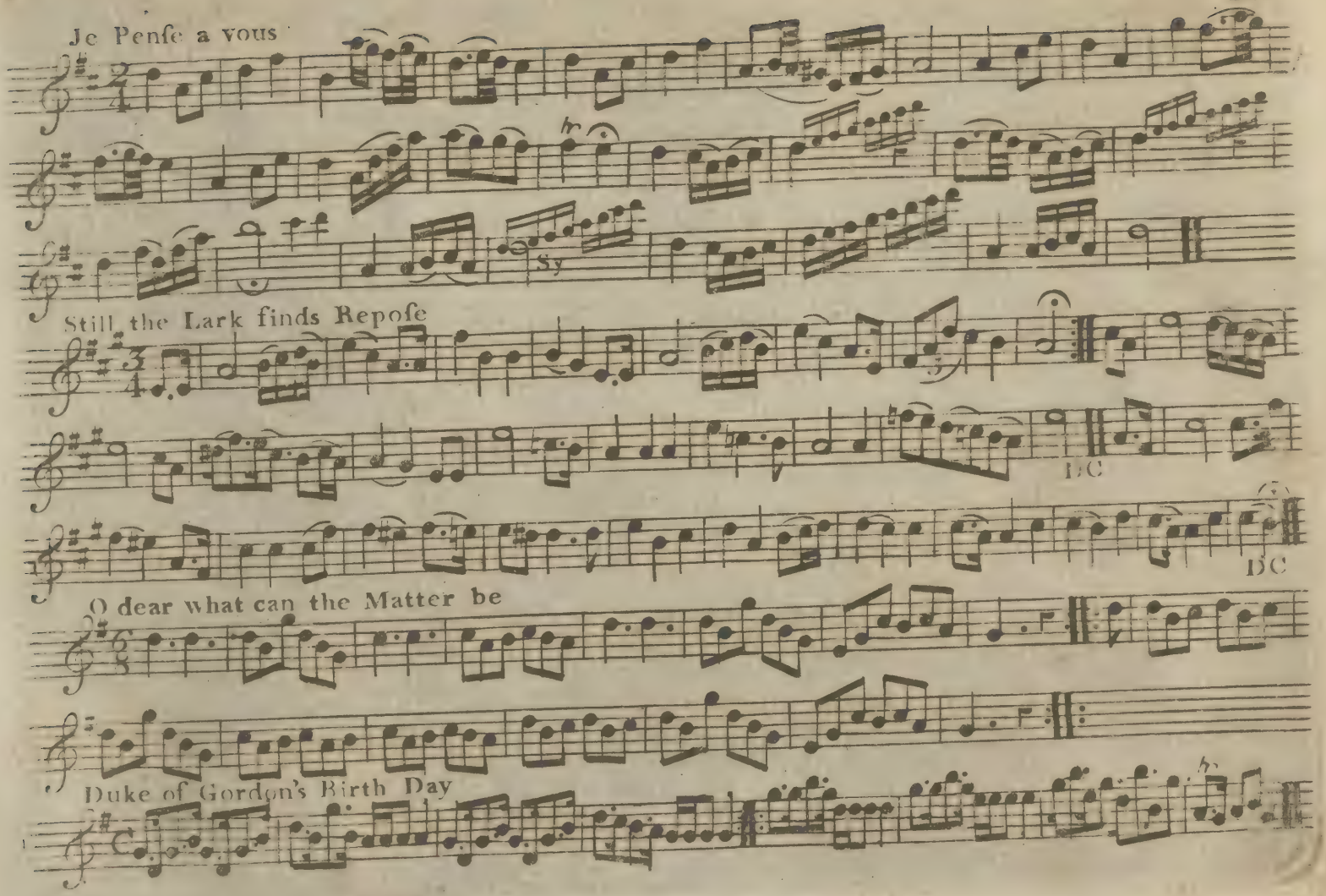


A Soldier is the Lad for me

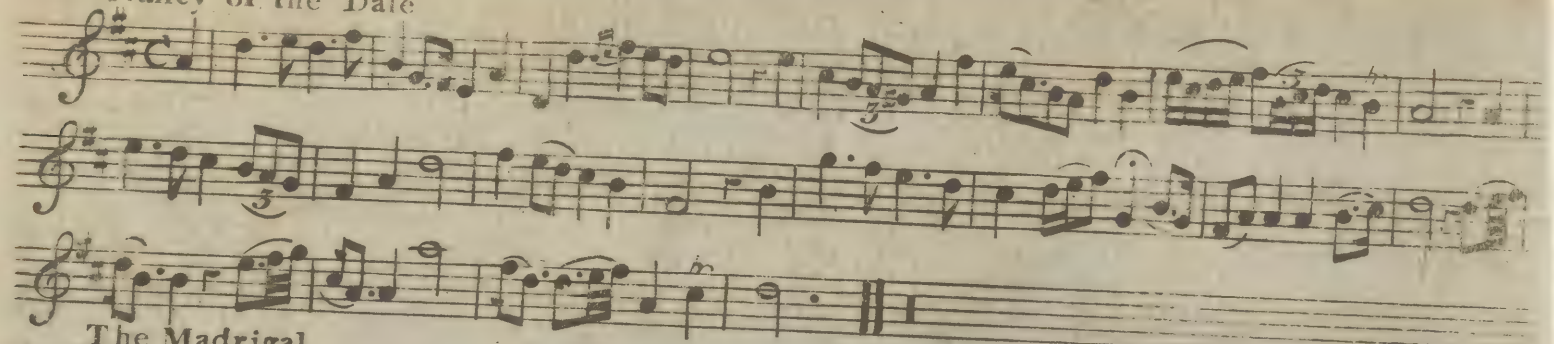


When Wars alarms

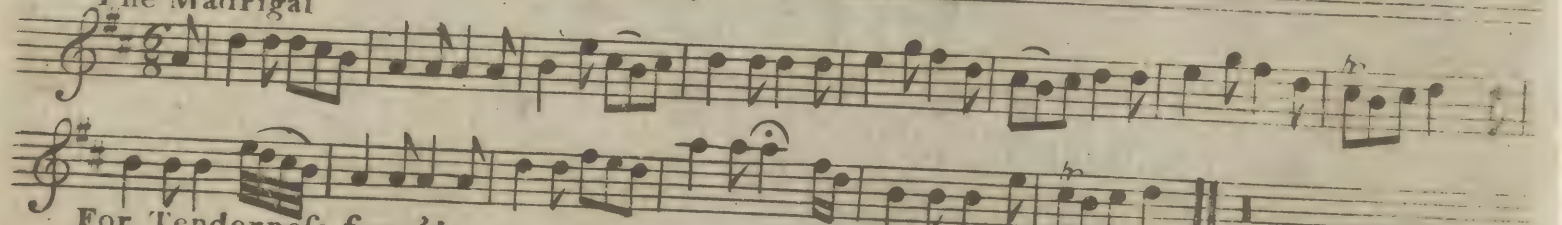



Je Penſe a vous
Sy
Still the Lark finds Repoſe
D.C
D.C
O dear what can the Matter be
Duke of Gordon's Birth Day

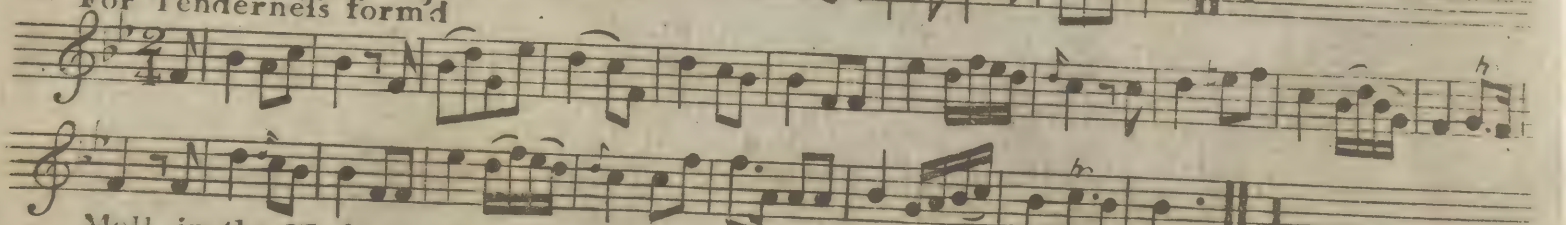
Nancy of the Dale



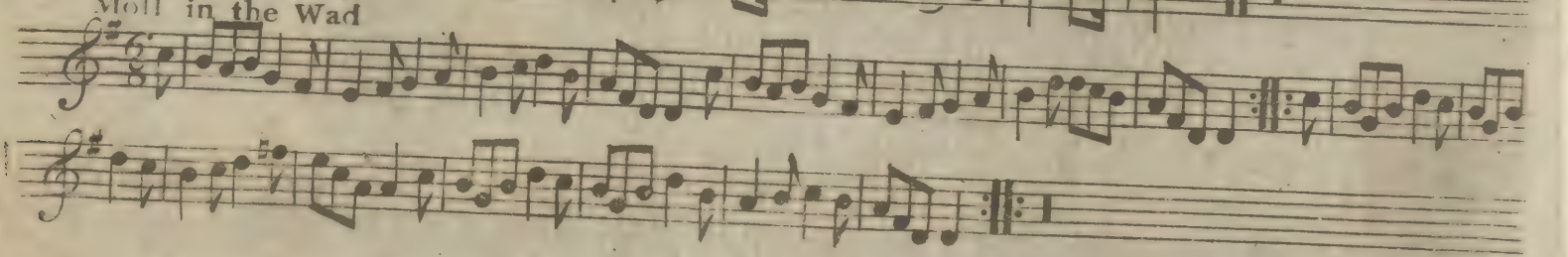
The Madrigal

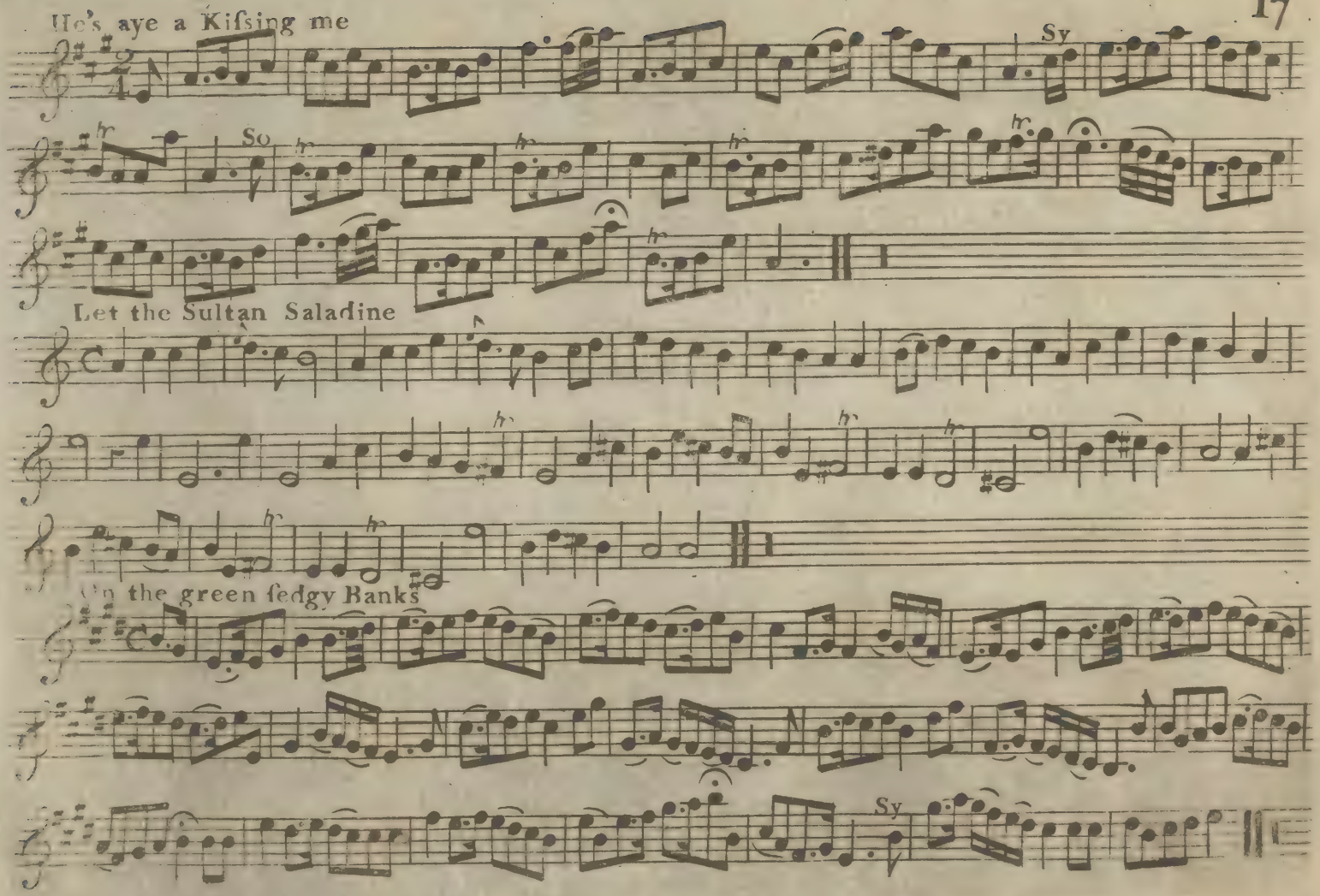


For Tenderneſs form'd

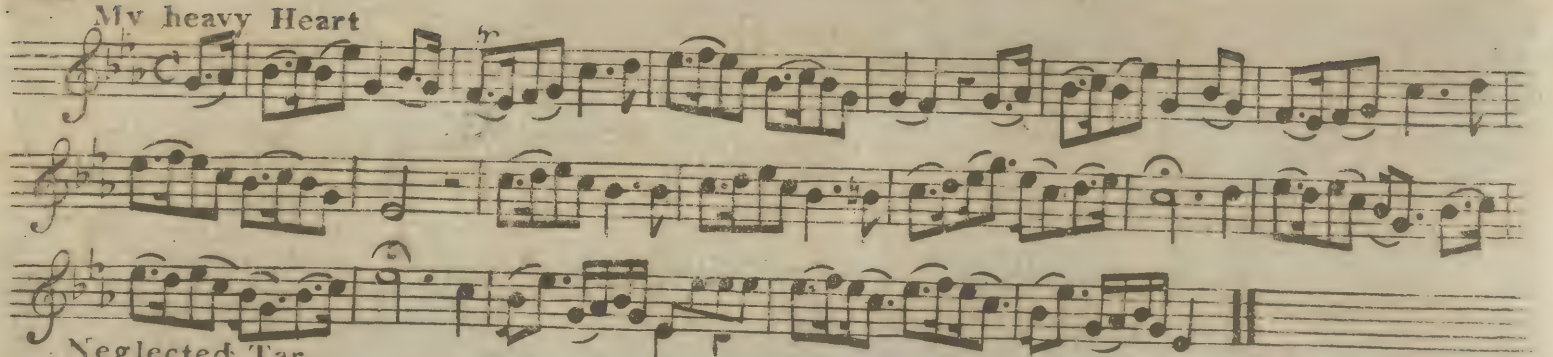


Moll in the Wad

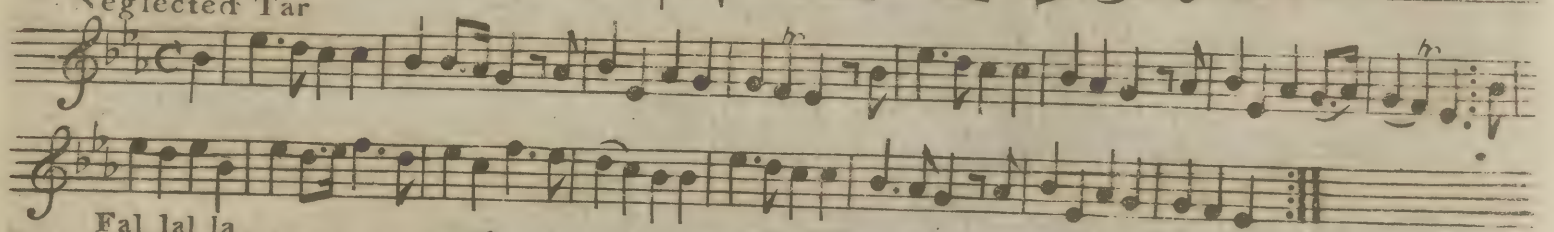



He's aye a Kiſsing me
Sy
So
Let the Sultan Saladine
In the green ſedgy Banks
Sy

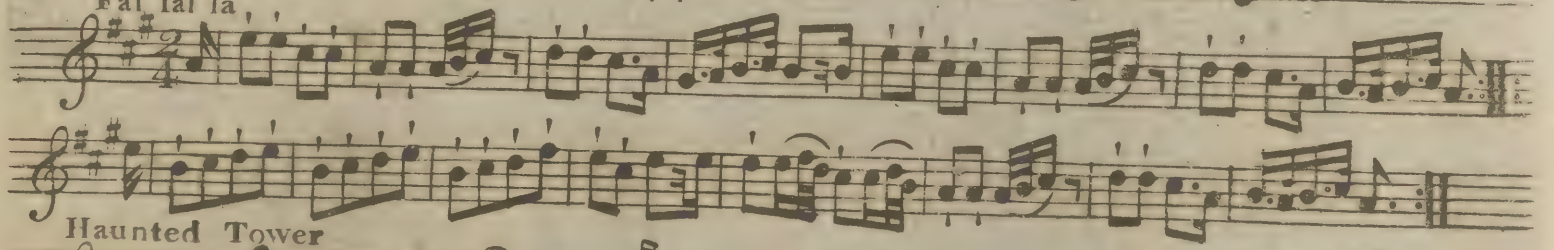
My heavy Heart



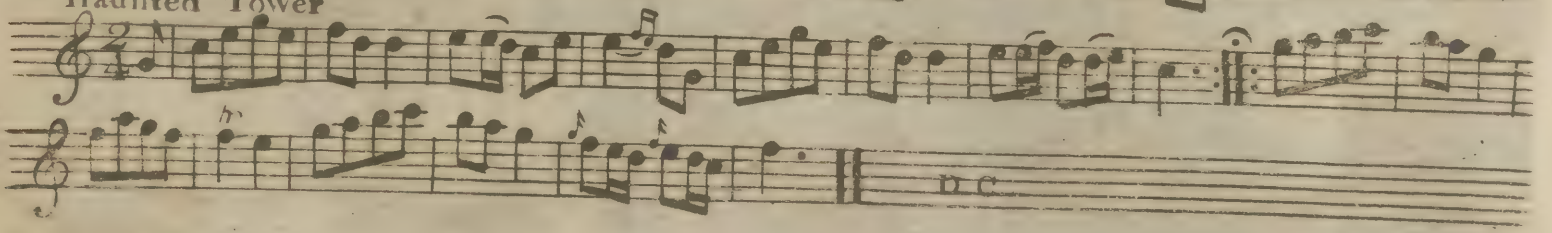
Neglected Tar

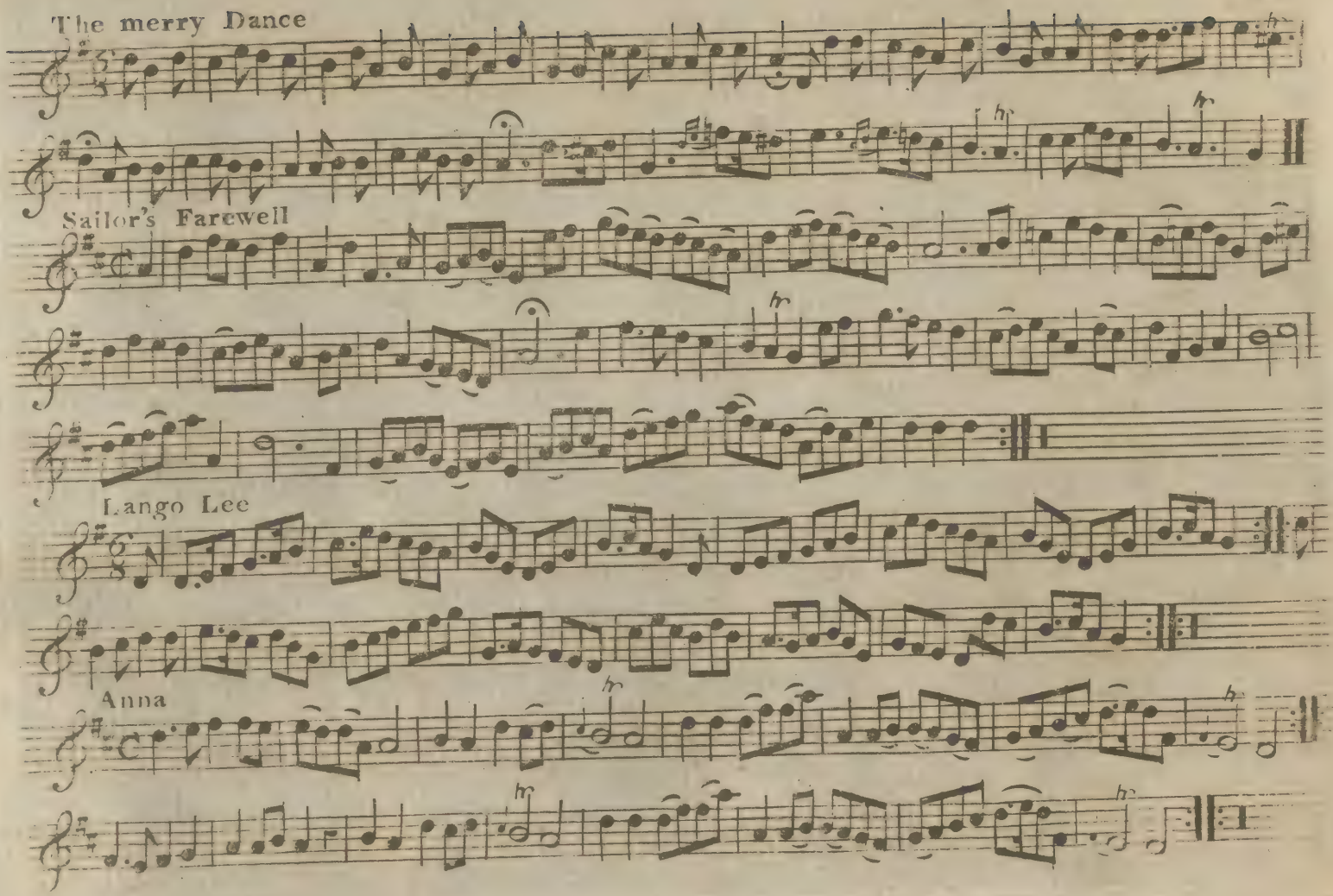


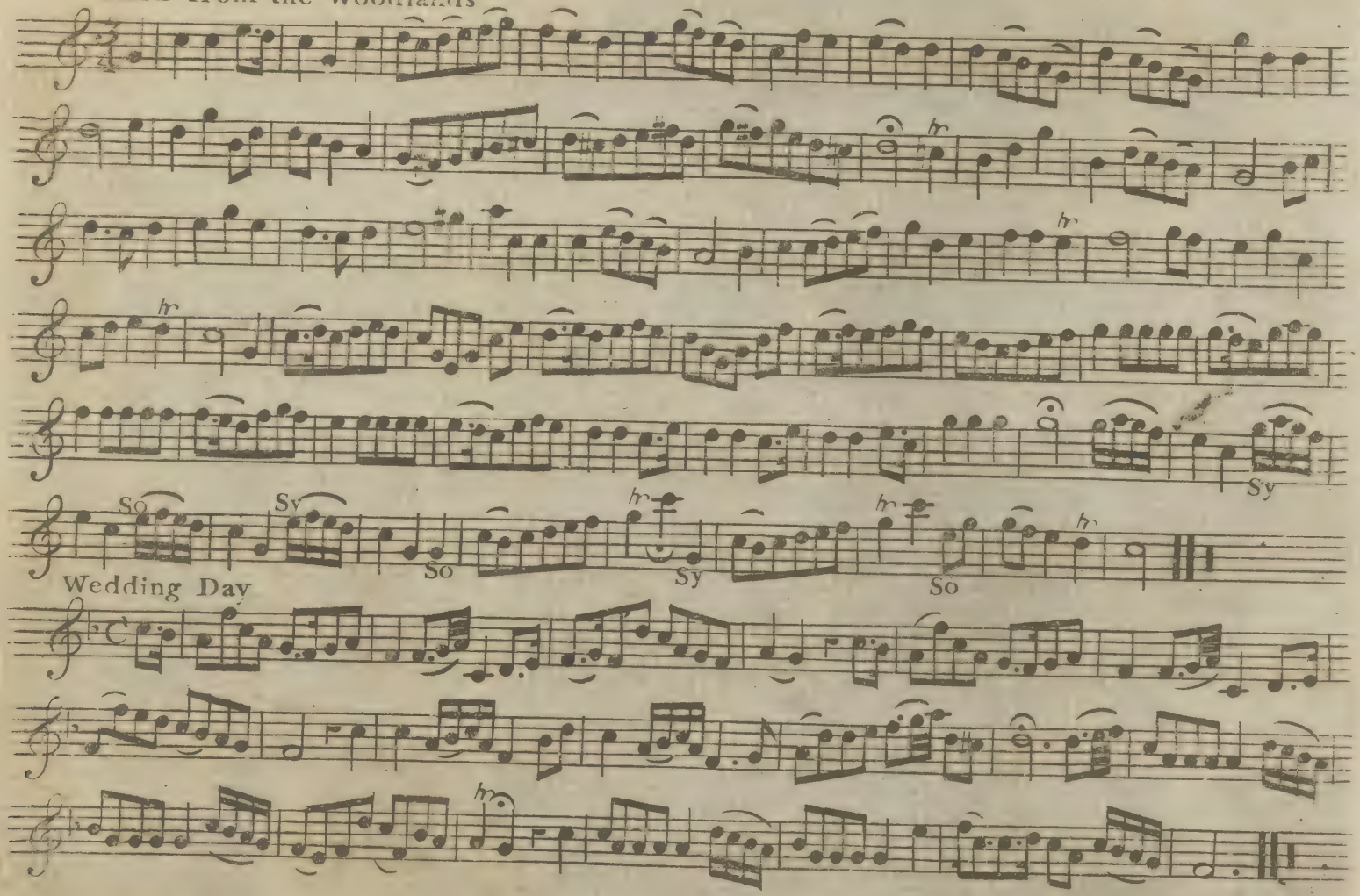
Fal lal la



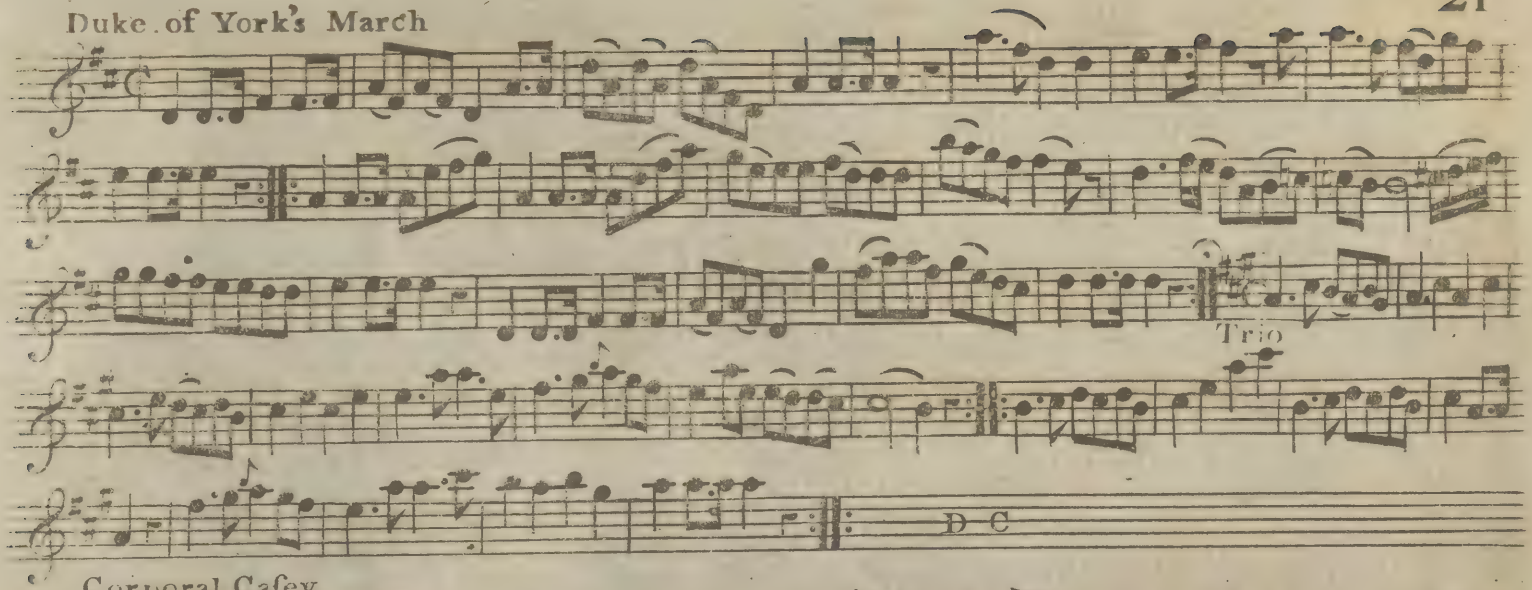
Haunted Tower



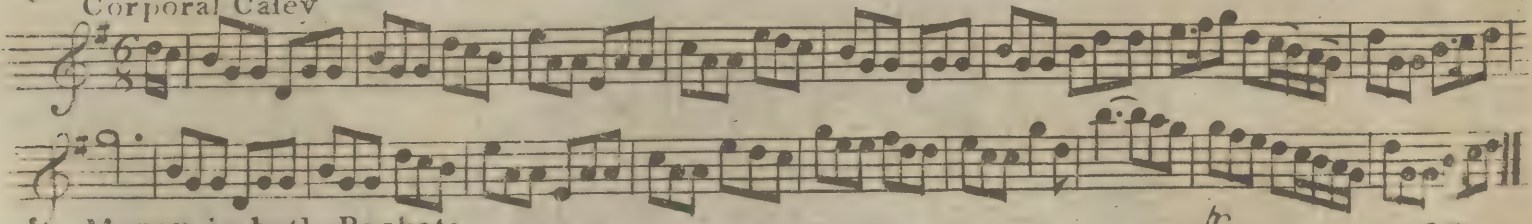

The merry Dance
Sailor's Farewell
Lango Lee
Anna


So
Sy
So
Sy
So
Sy
Wedding Day

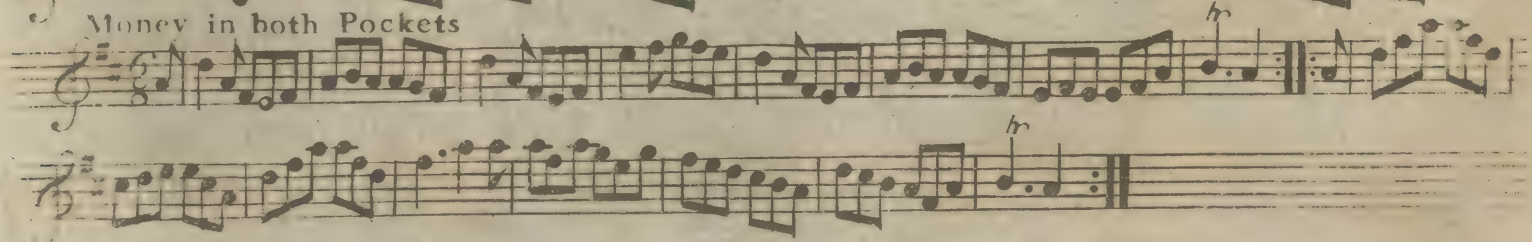
Duke of York's March



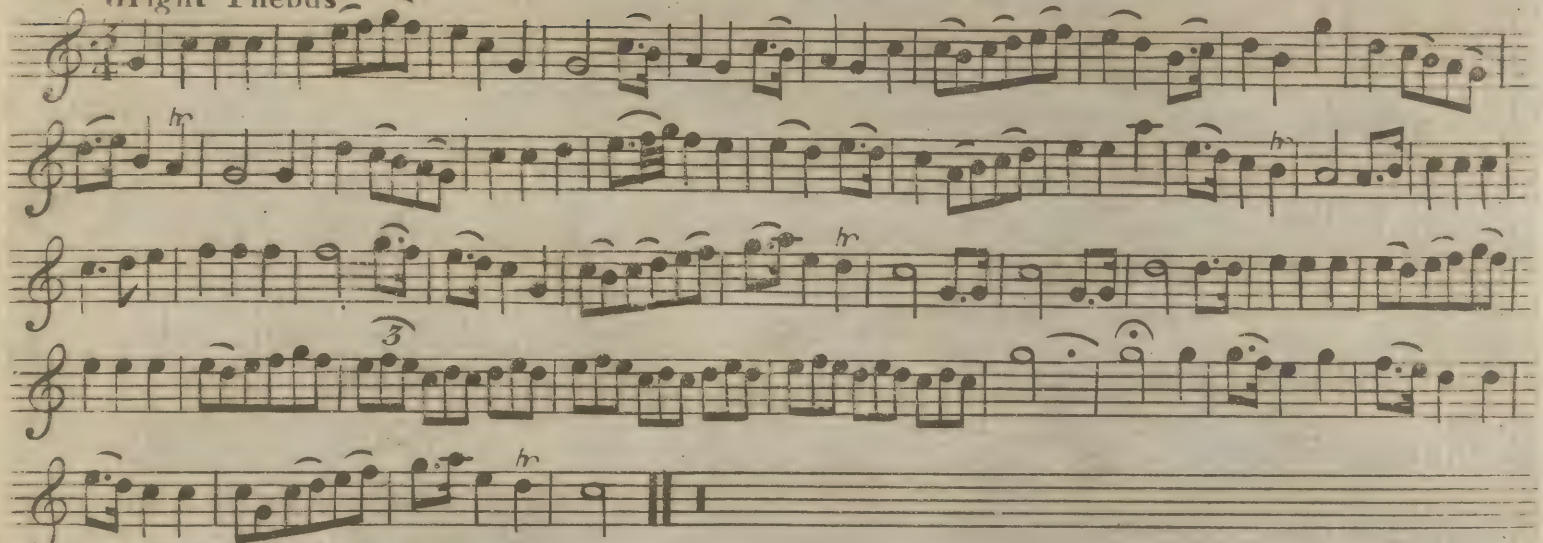
Corporal Casey



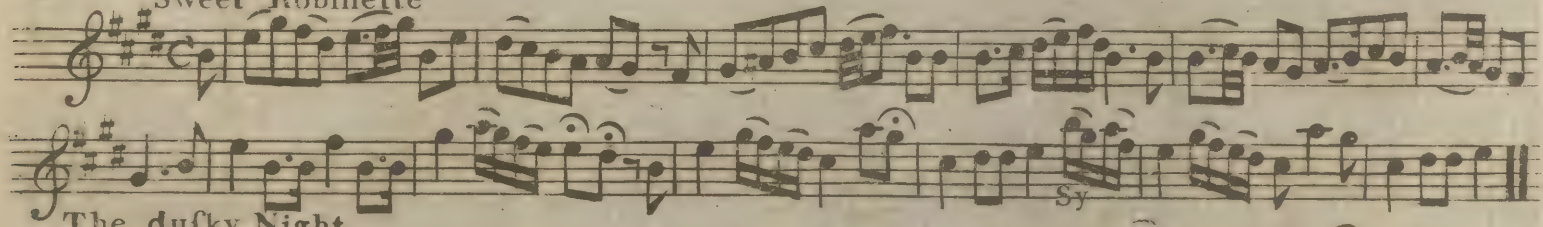
Money in both Pockets



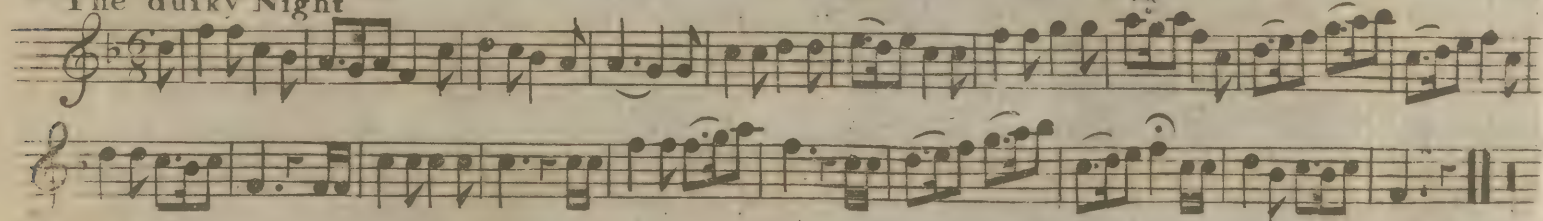
Bright Phebus



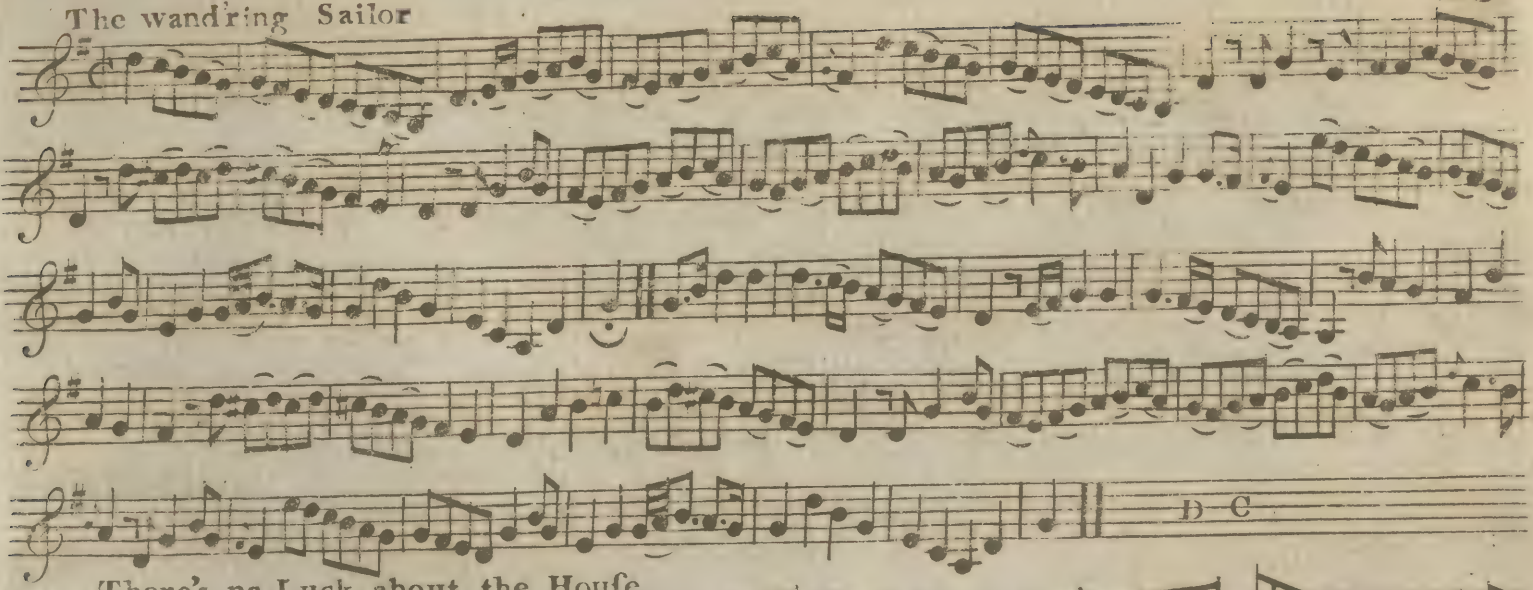
Sweet Robinette



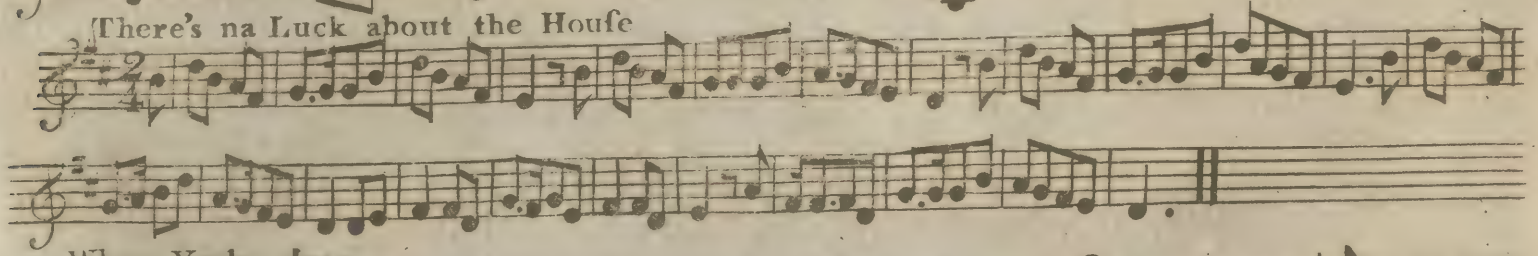
The dufky Night



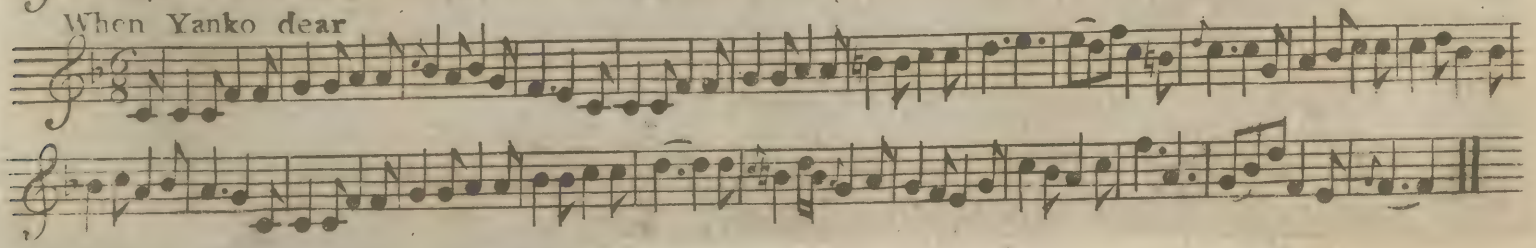
The wandring Sailor

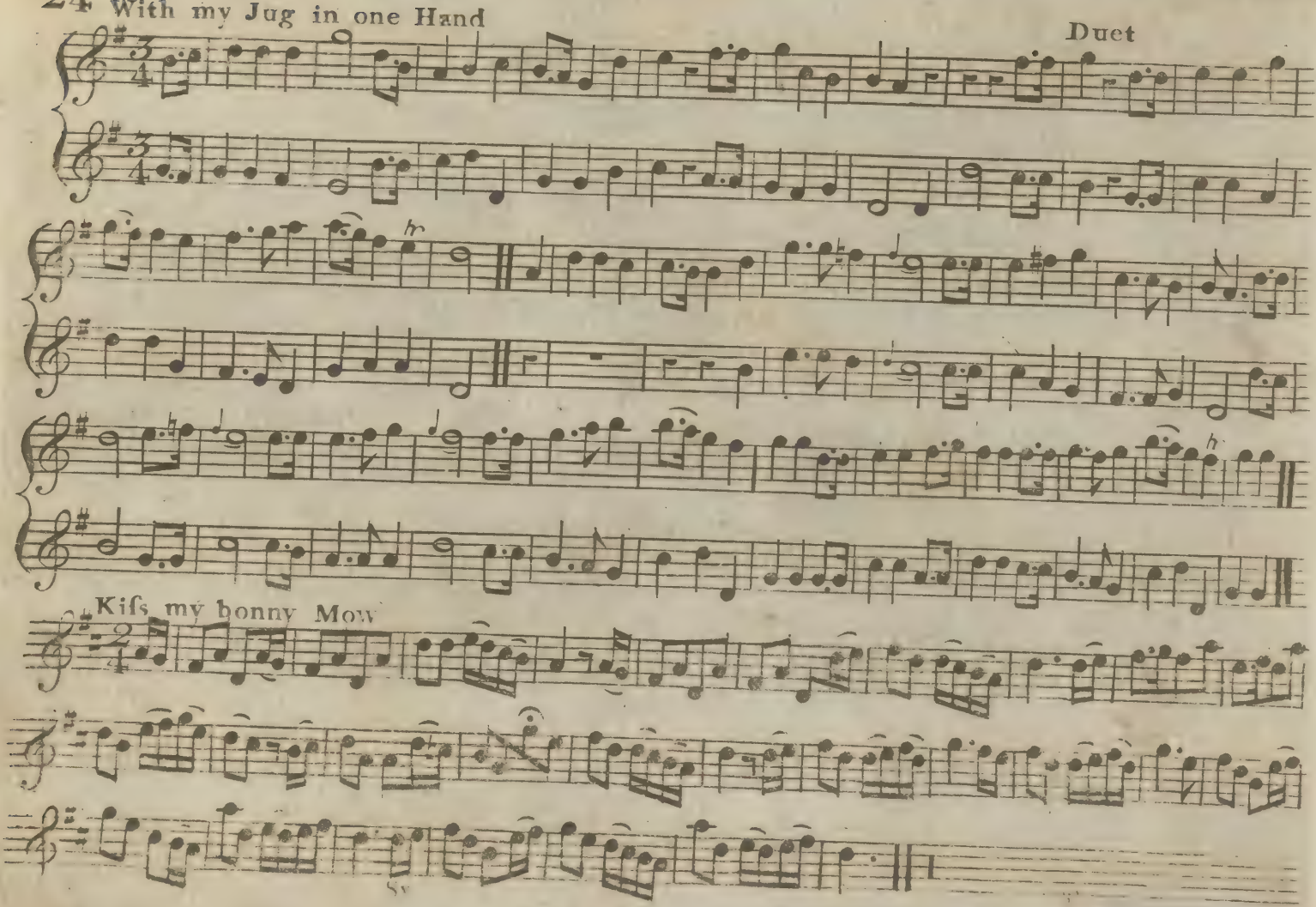


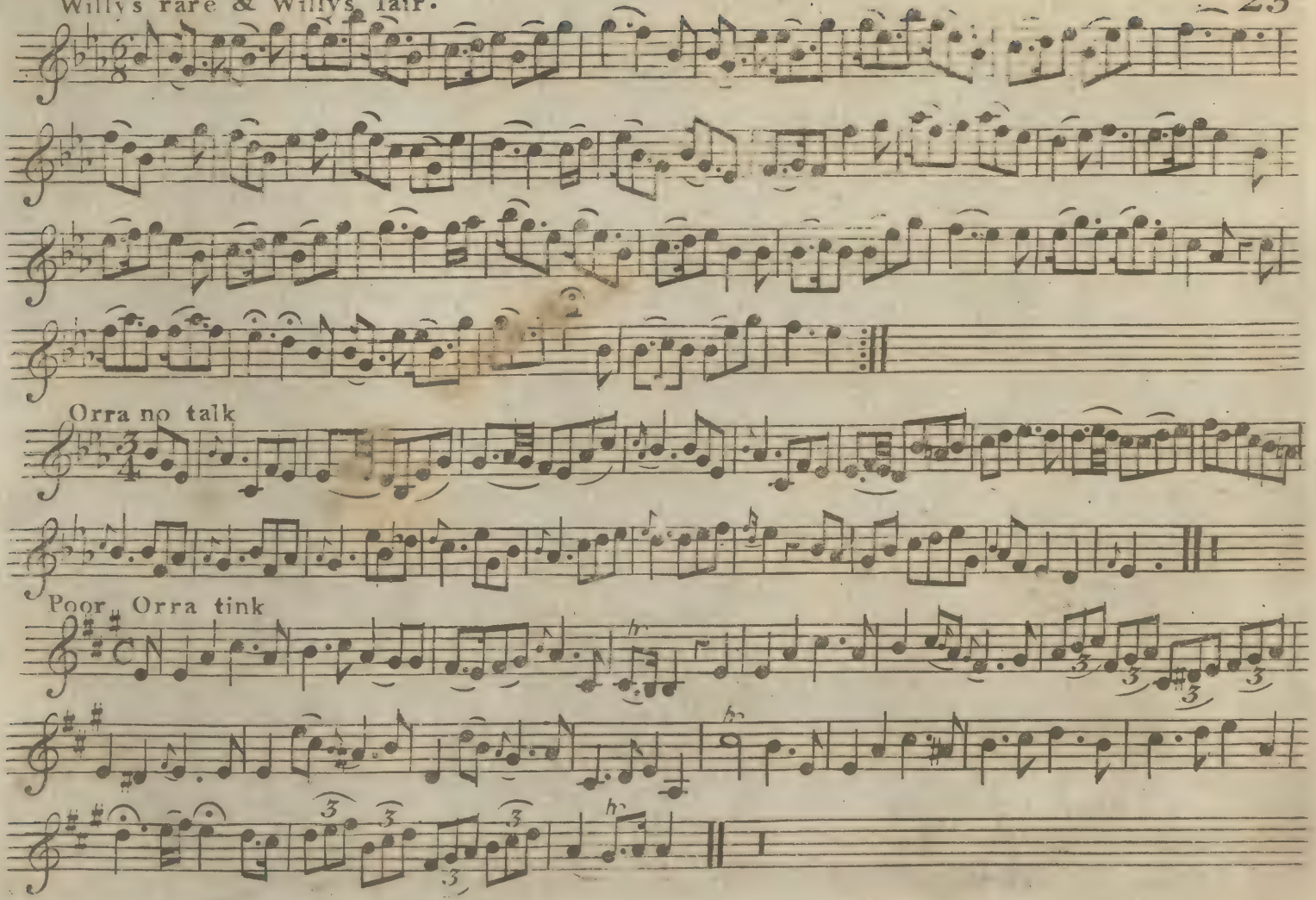
There's na Luck about the Houfe



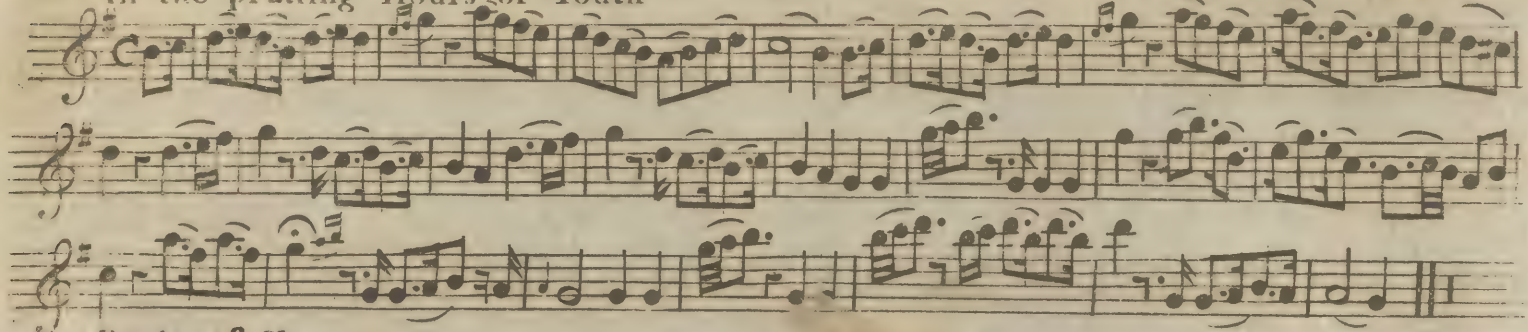
When Yanko dear



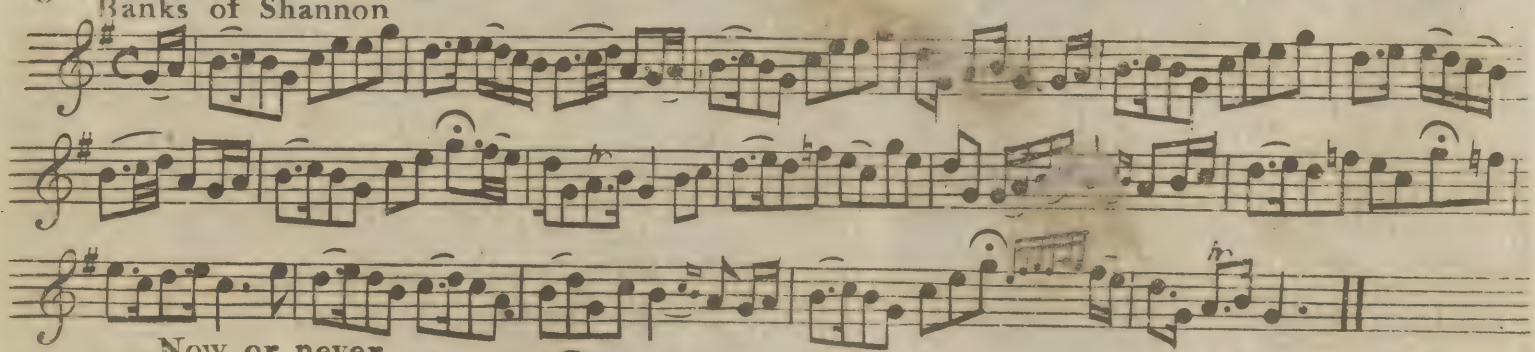

With my Jug in one Hand
Duet
Kiss my bonny Mow


Orra no talk
Poor Orra tink

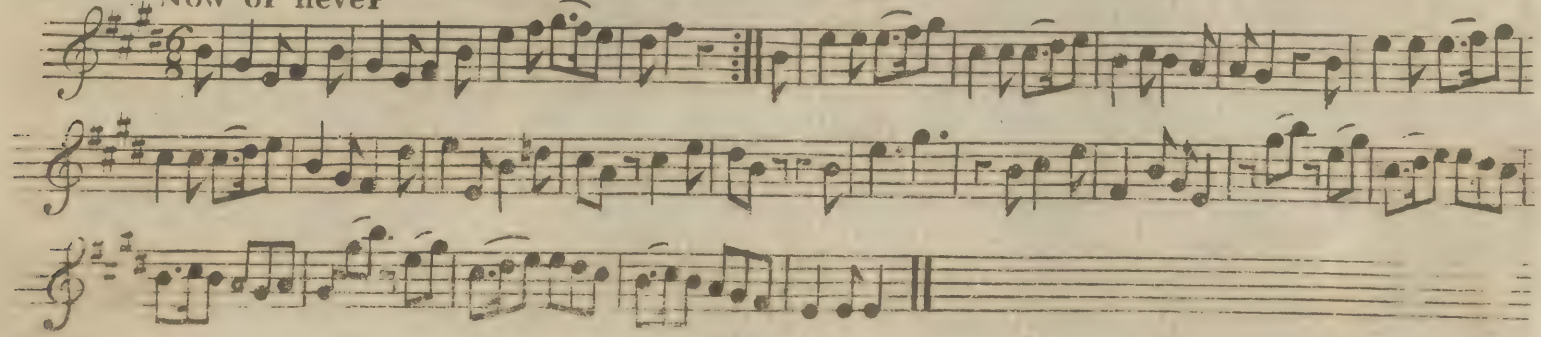
In the pratling Hours of Youth



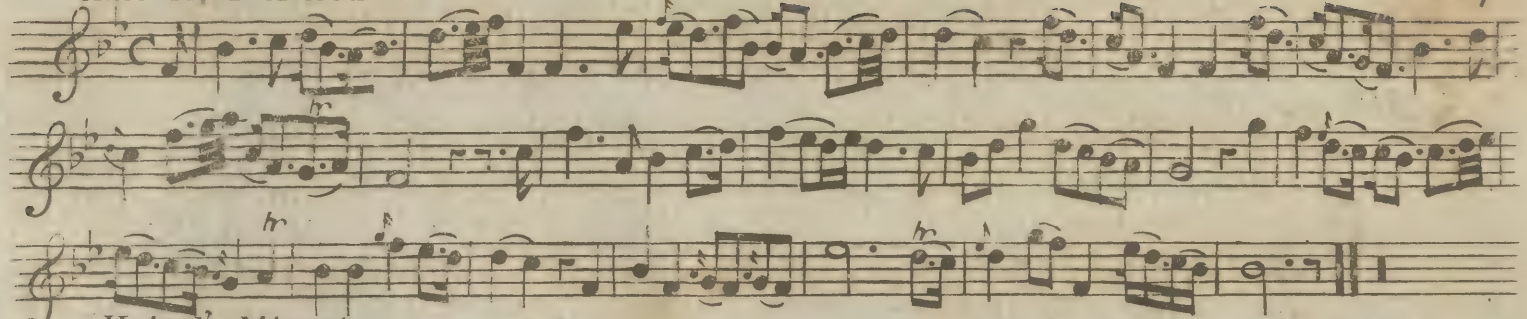
Banks of Shannon



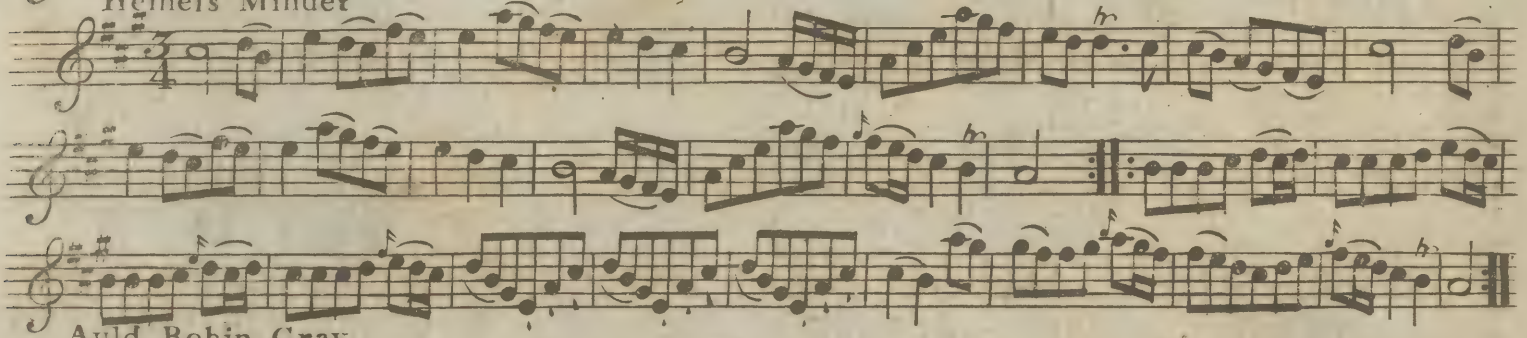
Now or never



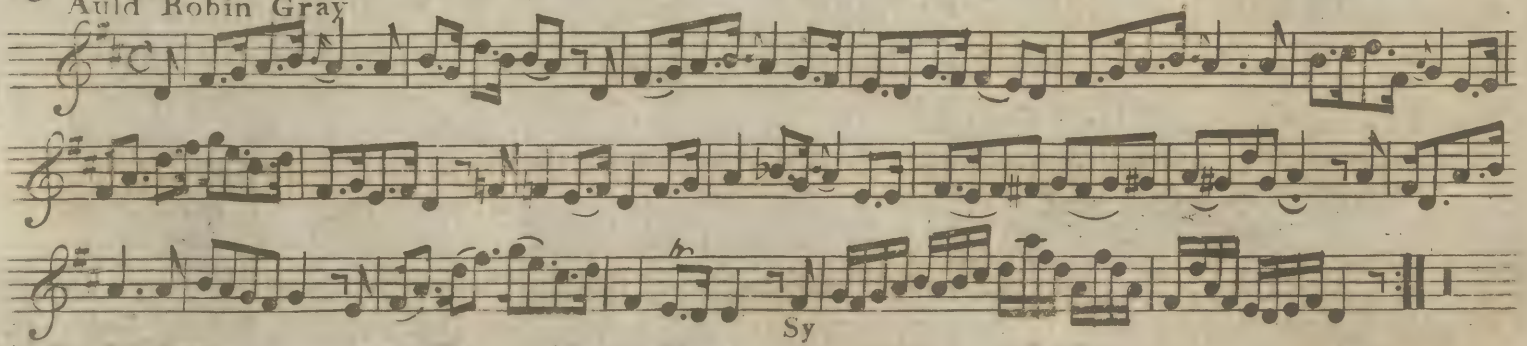
Kate of Aberdeen



Heinel's Minuet

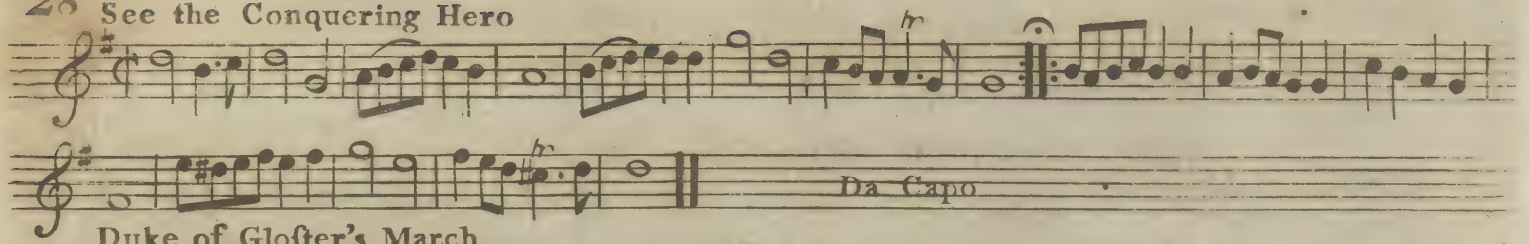


Auld Robin Gray

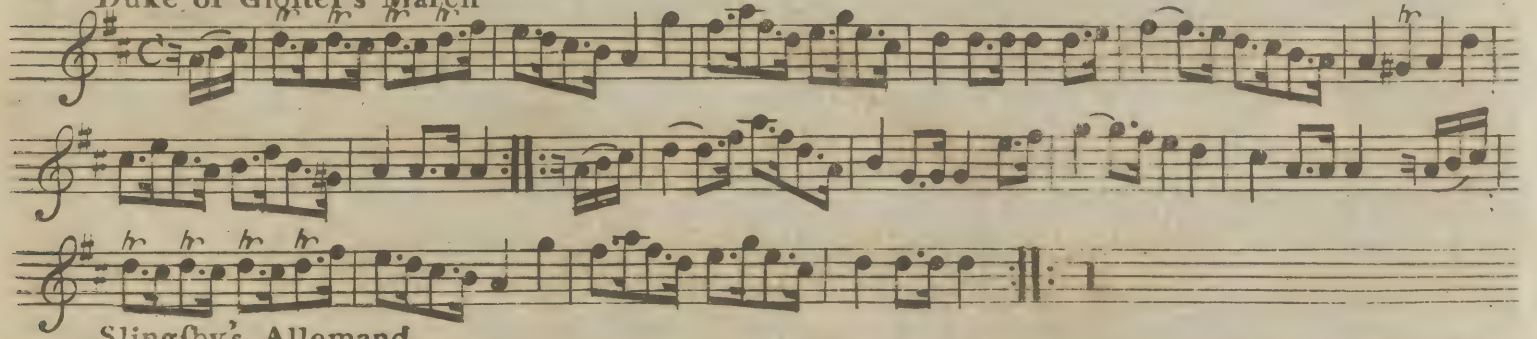


Sy

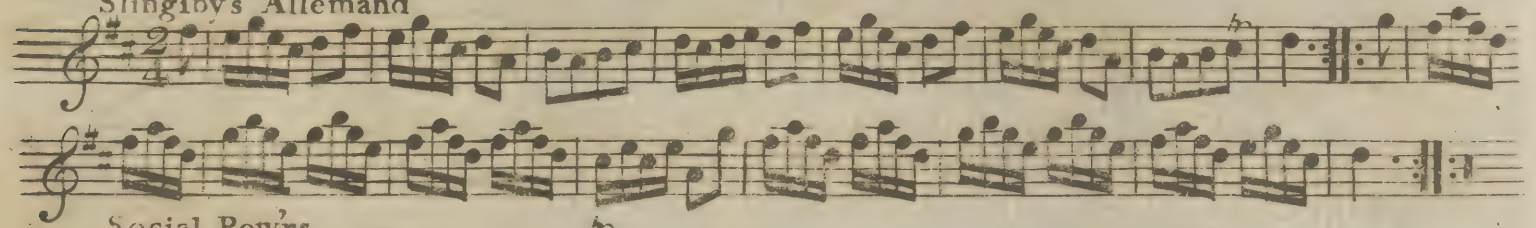
See the Conquering Hero



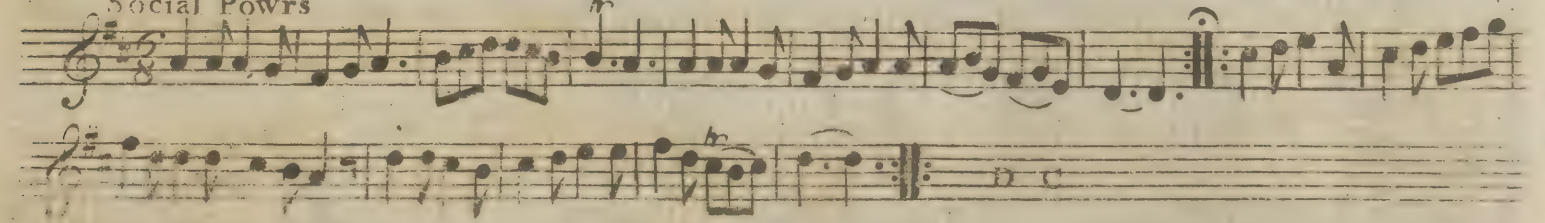
Duke of Gloſter's March

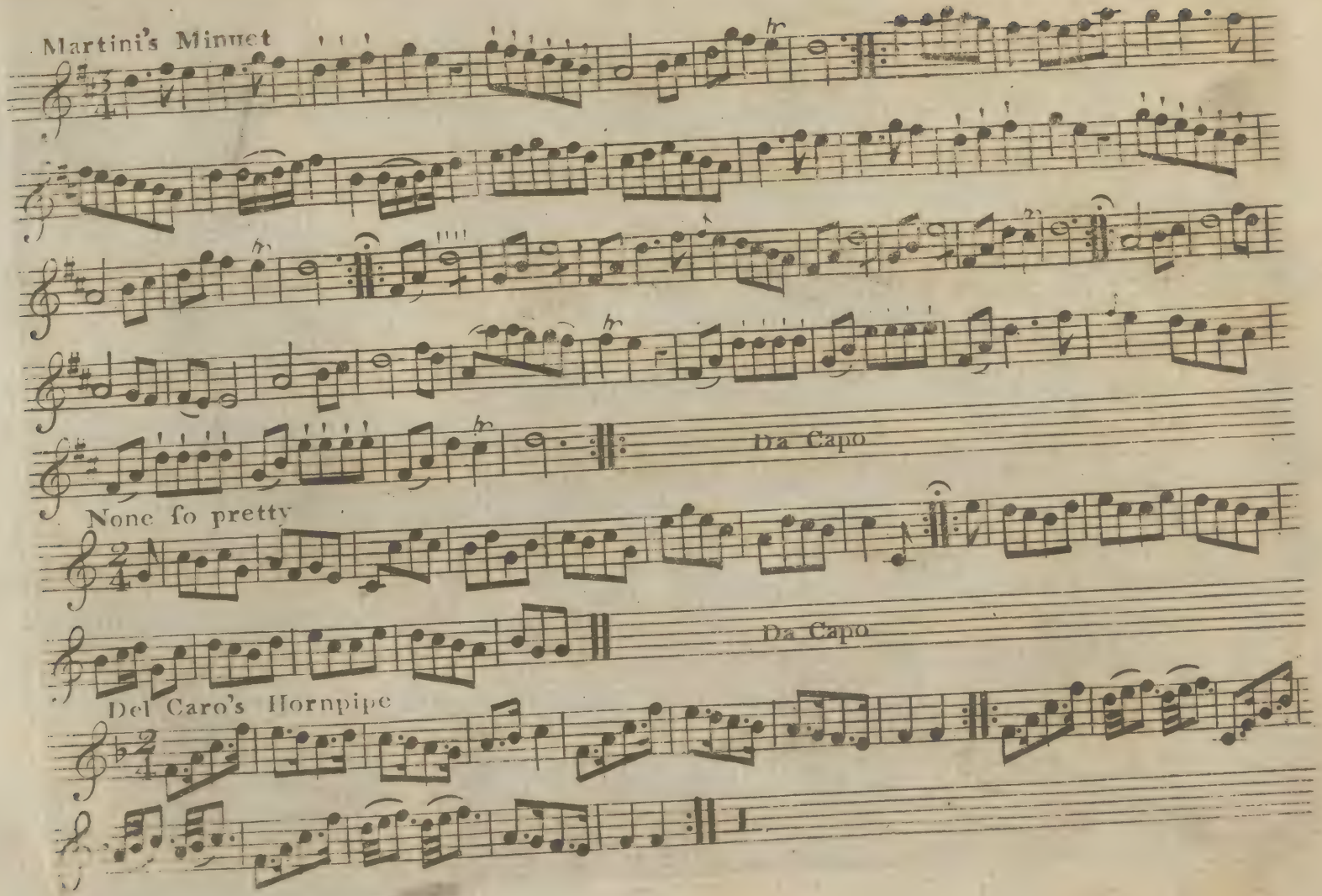


Slingſby's Allemand

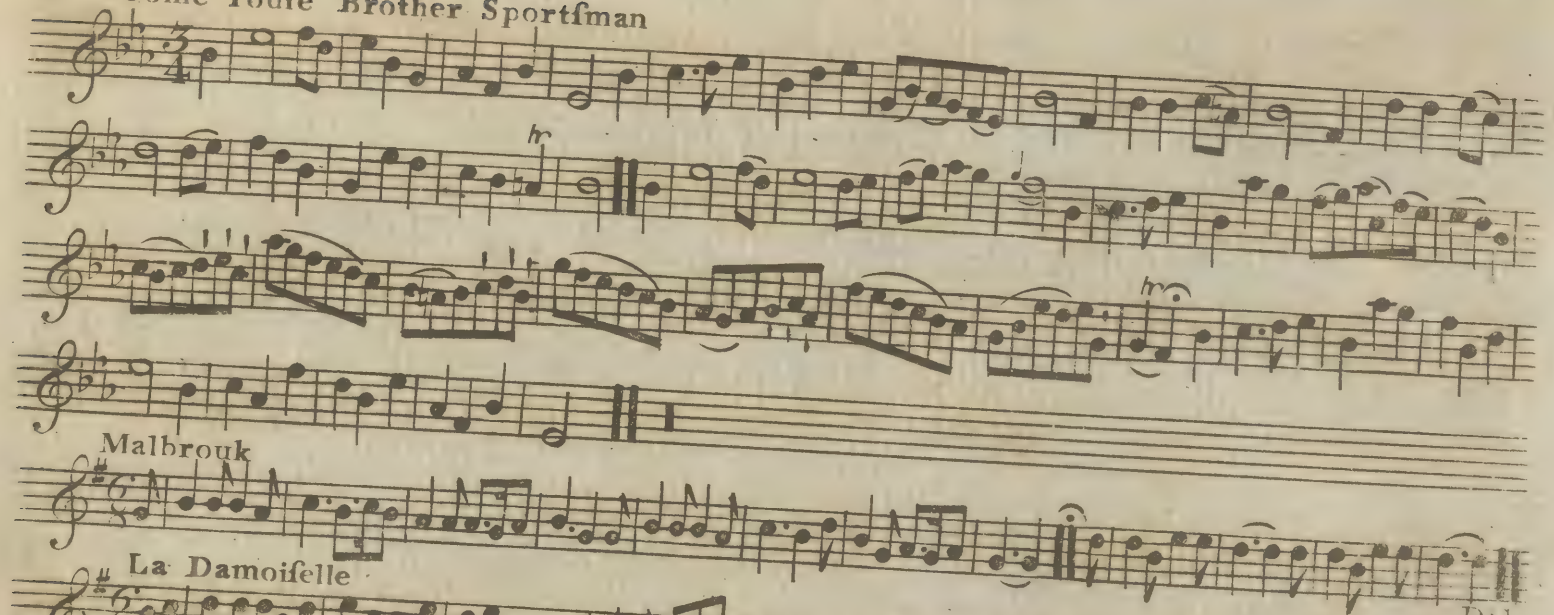


Social Pow'rs



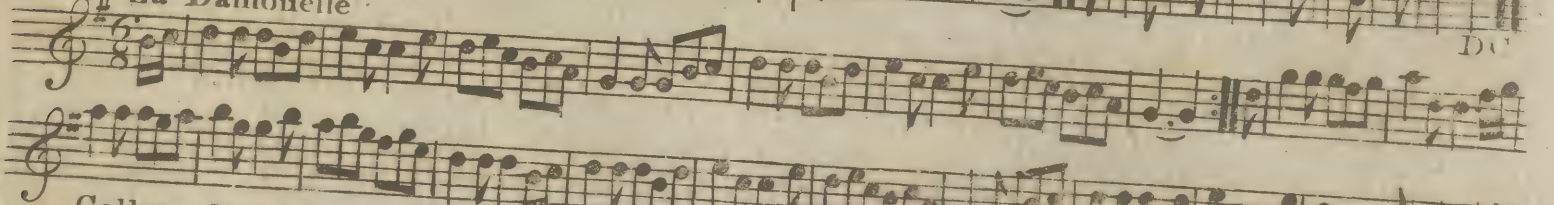

Martini's Minuet
Da Capo
None so pretty
Da Capo
Del Caro's Hornpipe

Come rouſe Brother Sportſman

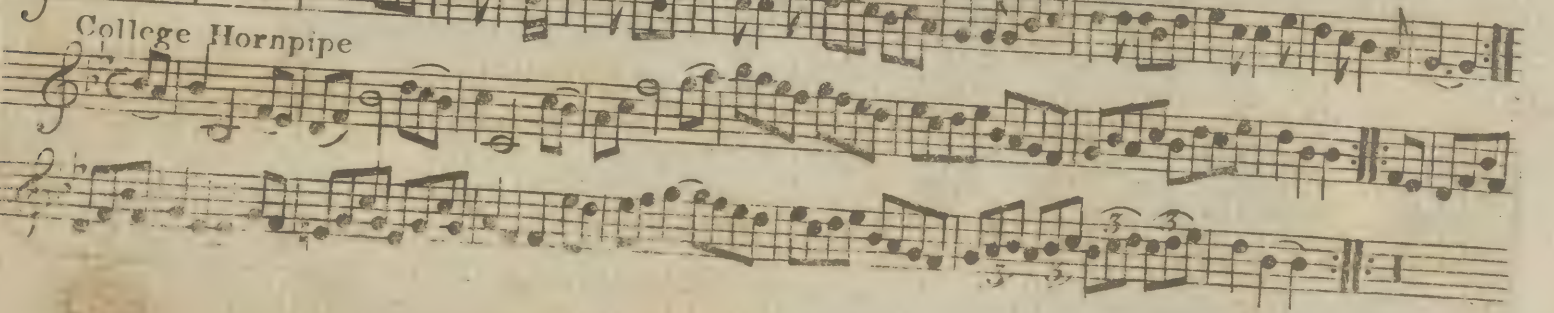


Malbrouk

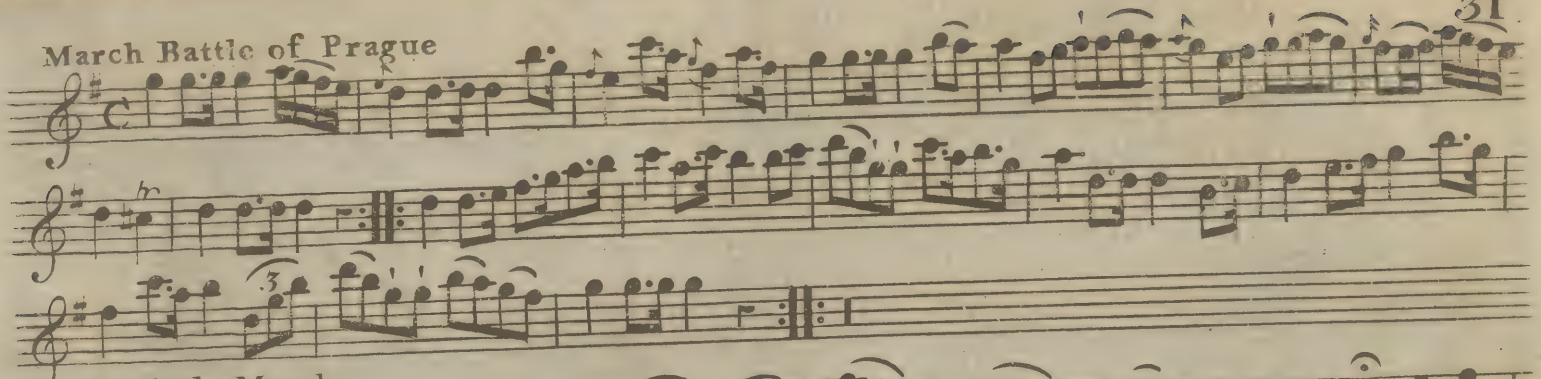
La Damoiſelle



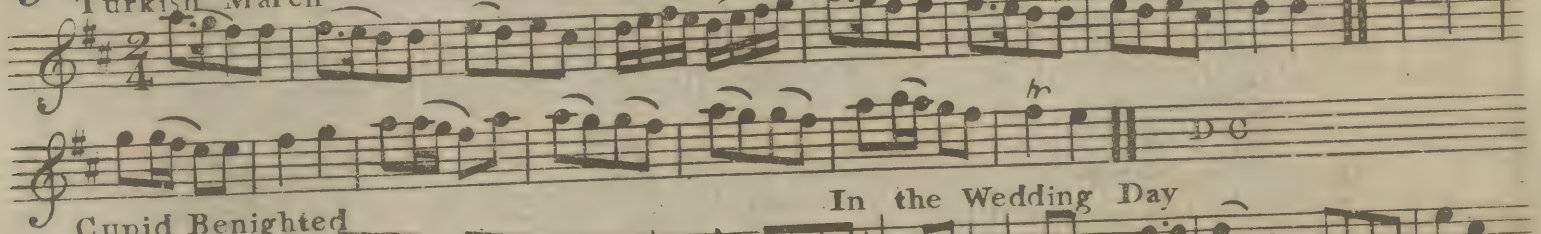
College Hornpipe



March Battle of Prague

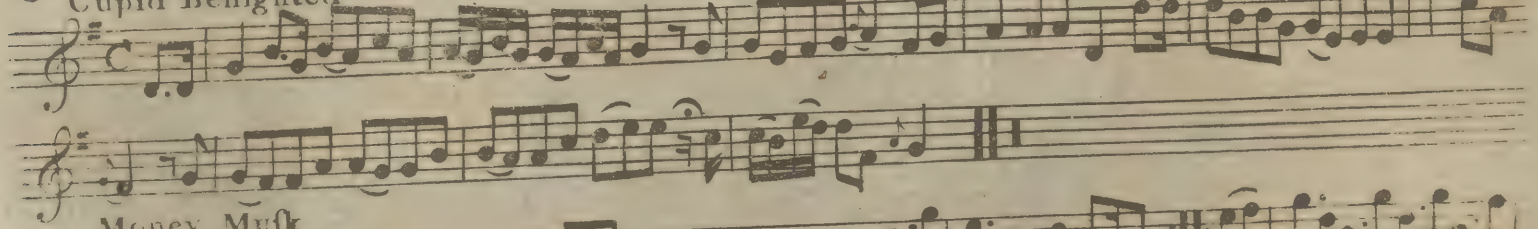


Turkish March

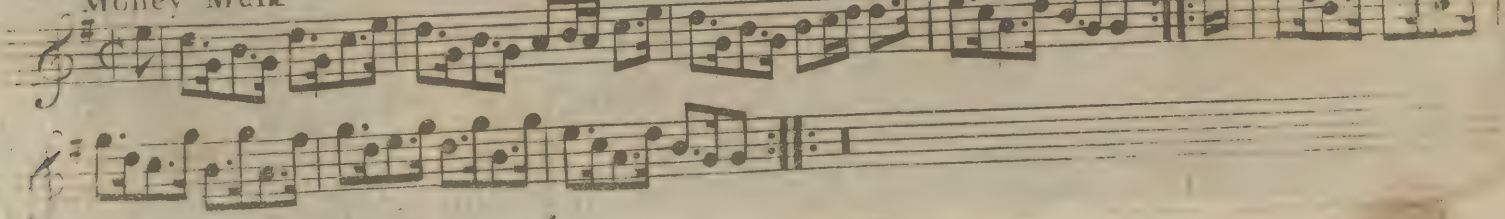


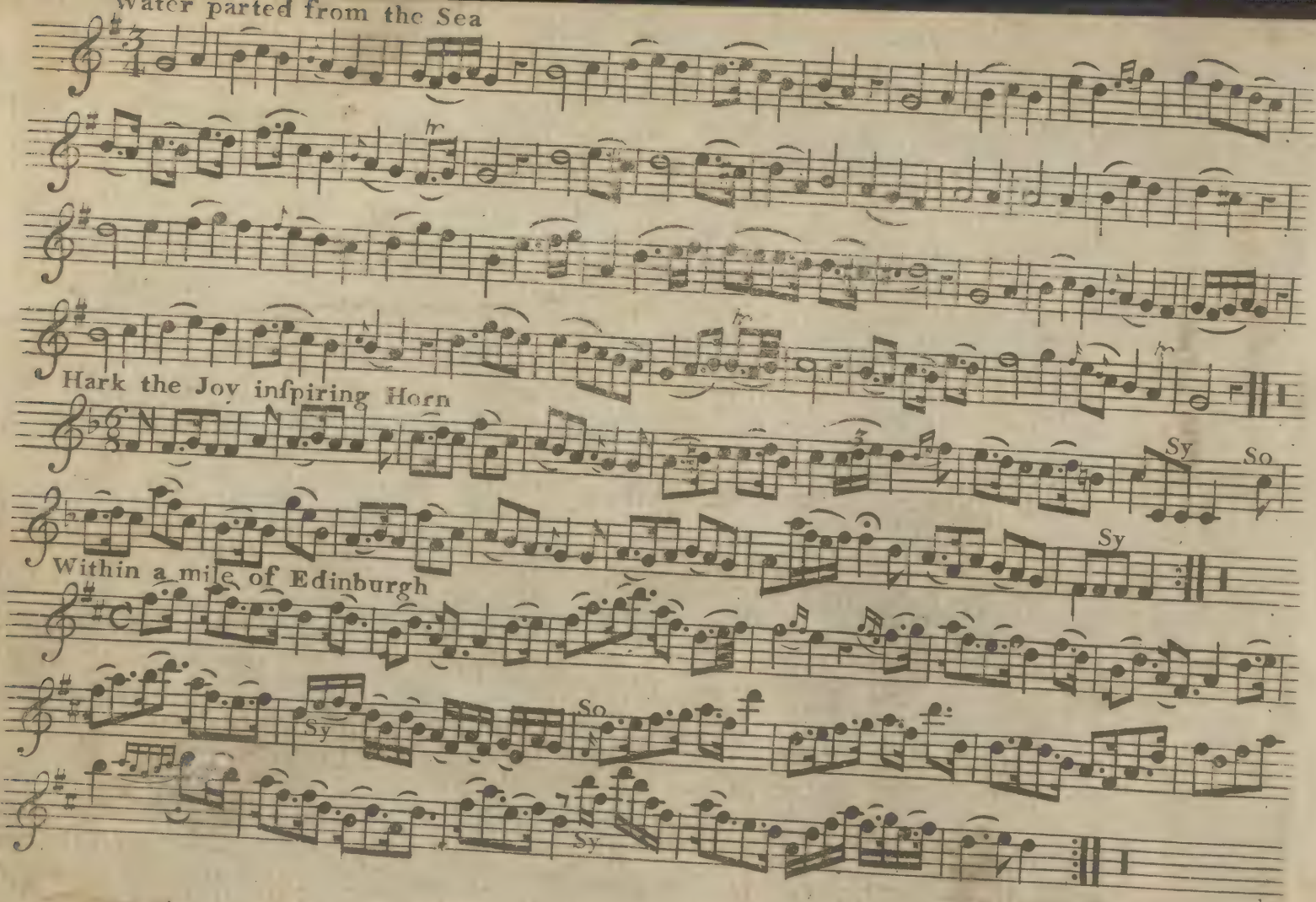
Cupid Benighted

In the Wedding Day

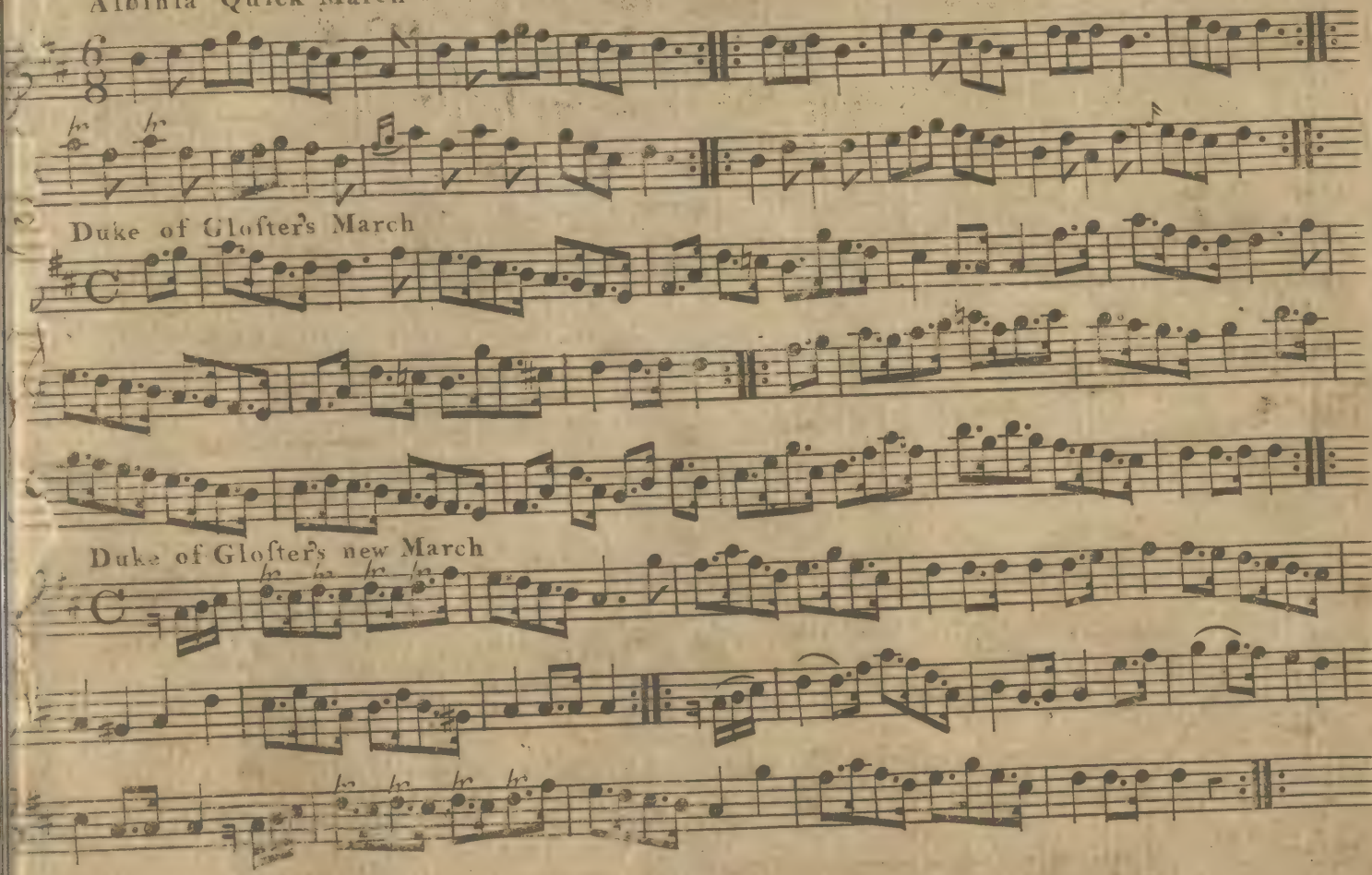


Money Musk




Water parted from the Sea
Hark the Joy inſpiring Horn
Sy
So
Sy
Within a mile of Edinburgh
Sy
So
Sy

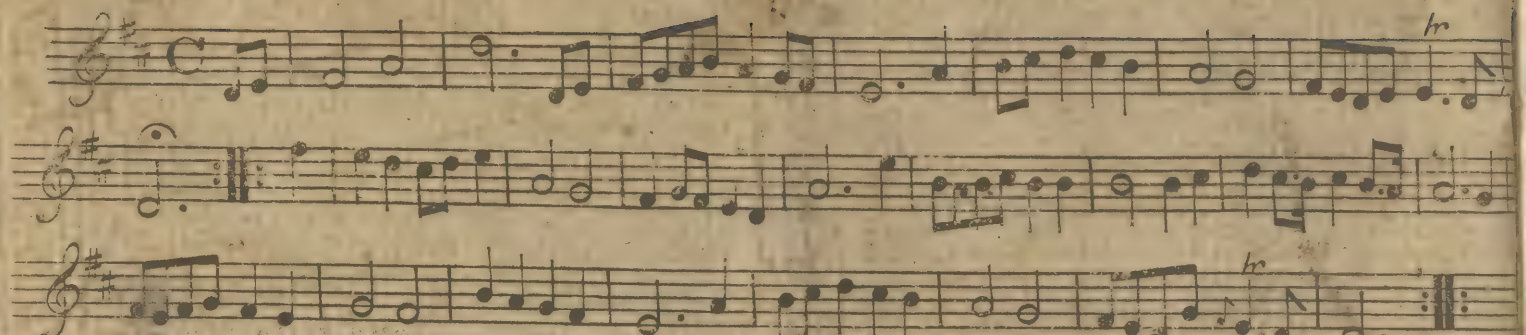
Albinia Quick March



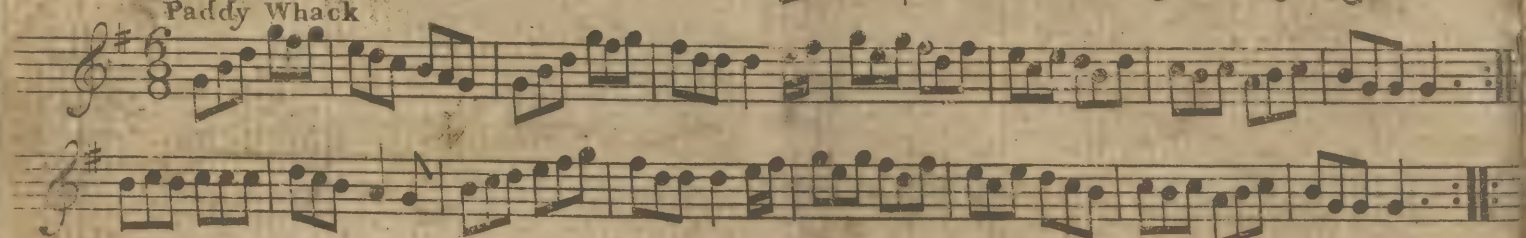
Duke of Gloſter's March

Duke of Gloſter's new March

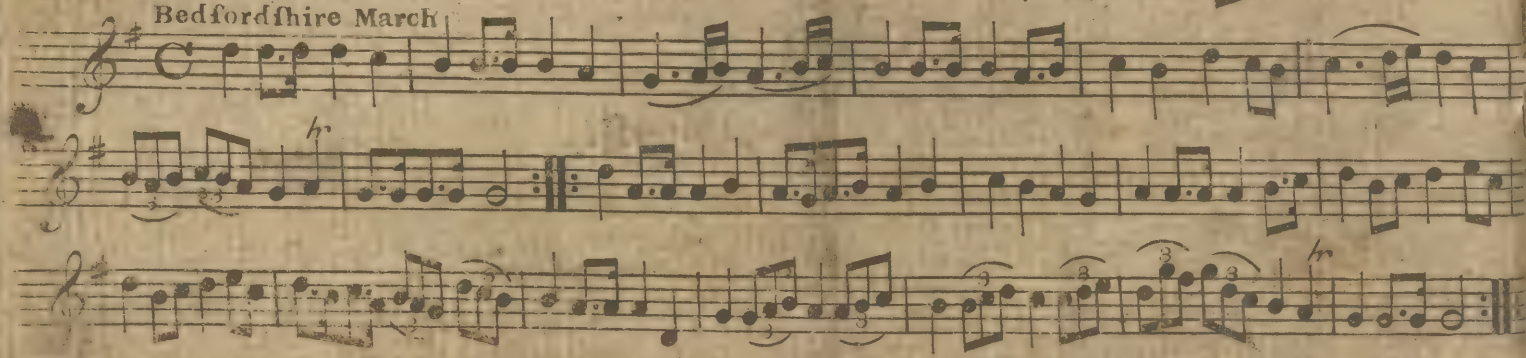
March in Scipio



Paddy Whack



Bedfordfhire March



A MUSICAL DICTIONARY.

ADAGIO, very ſlow
AD LIBITUM, at pleaſure
AFFETUOSO, tenderly
ALLEGRETTO, rather briſk
AL SEGNO, repeat from this mark :S: to 𝄐
ANDANTE, diſtinct
ANDANTINO, very diſtinct
ASSAI, more
BIS, twice over
BRILLANTE, gaily
CADENZA, an extemporary Cloſe
CALANDO, ſoften the tone
CANTABILE, in a ſinging Style
CON BRIO, with force
CRESCENDO, ſwell e. tone
DA CAPO, or D.C. repeat the firſt Strain
DIMINUENDO, more ſoft
DUETTO, in two Parts
ESSPRESSIONE, with expreſſion
FINALE, a concluding Movement
FORTE, (or F.) loud
FORTISSIMO, (or F.F.) very loud
FUGA, or Fugue, a cloſe Imitation between the different Parts
GALLIARDA, a gay kind of Movement
GIGA, a Jig
GRAZIOSO, gracefully
GRAVE, very ſlow and ſolemn
HARPEGGIO, to play the notes of a Chord in rapid ſucceſsion
LACHRYMOSO, weepingly, lamentably
LANGUENTE, languiſhing
LARGO, ſlow
LARGHETTO, rather ſlow
LEGATO, ſmooth, ſlurred
MAESTOSO, bold & grand
MAGGIORE, or MAJORE, in a ſharp Key
MEN ALLEGRO, leſs briſk than Allegro
MEZZA FOR. (or Mf) half as loud as Forte
MINORE, or MINEUR, in a flat Key
MOLTO, much
NON TROPPO, not quick
OBLIGATO, for a particular Inſtrument
OTTAVA, Octaves above
PIANO, or P. ſoft
PIANISSIMO, very ſoft
PRESTO, quick
PRESTISSIMO, very quick
PRIMO, the firſt Part
RINFORZA (or rf.) with emphaſis
RONDEAU, or RONDO, an Air ending with the firſt ſtrain
SEGUE, to proceed with a paſsage in the ſame manner; or without ſtopping
SEMPRE, throughout
SENZA, without
SICILIANO, a pathetic Air
SMORZANDO, much the ſame as Diminuendo
SOLO, for one principal Inſtrument
SOLI, one to each Part
SOSTENUTO, ſuſtain e. notes
STACCATO, touch the notes very ſhort
SYMPHONY, for Inſtruments
TACET, be ſilent
TRIO, in three Parts
TUTTI, all together
UNISONI, both alike

INDEX.

A Soldier is the Lad - - 14
Anna - - - - - - - - 19
Auld Robin Gray - - - 27
Bright Phœbus - - - - 22
College Hornpipe - - - 30
Come rouſe brother Sports. 30
Corporal Caſey - - - 21
Del Caro's Hornpipe - - 29
D. of York's March - - - 21
D. of Gloſter's March - - 28
D. of Gordon's Birth Day - 15
Fal lal la - - - - - - - 18
For Tenderneſs form'd - 16
God ſave the King - - - 14
Hark from the Woodlands 20
Haunted Tower - - - - 18
Heinel's Minuet - - - - 27
He's aye a Kiſsing - - - 17
Hark the Joy inſpiring - 32
In the prattling, &c. - - 26
Je penſe a vous - - - 15
Kiſs my bonny Mow - - 24
Kate of Aberdeen - - - 27
Lango Lee - - - - - - 19
La Damoiſelle - - - - 30
Let the Sultan Saladine - 17
March, Battle of Prague - 31
Martini's Minuet - - - 29
Malbrouk - - - - - - 30
Moll in the Wad - - - 16
Money in both Pockets - 21
My heavy Heart - - - - 18
Nancy of the Dale - - - 16
None ſo pretty - - - 29
Now or never - - - - 26
O Dear what can, &c - - 15
On the green ſedgy Banks 17
Orra no talk - - - - 25
Poor Orra tink - - - 25
Row dow dow - - - - 14
See the conq'ring Hero - 28
Slingſby's Allemand - - 28
Social Pow'rs - - - - - 28
Still the Lark - - - - - 15
Song in the Wedding Day - 31
Sweet Robinette - - - 22
Sailor's Farewell - - - - 19
Turkiſh March - - - - 31
Twas within a Mile - - - 32
There's nae luck, &c. - - 23
The merry Dance - - - 19
The Banks of Shannon - - 26
The Duſky Night - - - - 22
The Madrigal - - - - 16
The neglected Tar - - - 18
The wand'ring Sailor - - 23
The Wedding Day - - - 20
Water Parted - - - - 32
When in War - - - - - 14
When Wars alarms - - - 14
When Yanko dear - - - 23
Willy's rare - - - - - 25
With my Jug in one Hand 24